

The SECOND BOOK OF NEGRO SPIRITUALS





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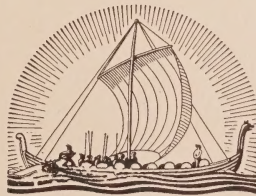
THE SECOND BOOK OF
NEGRO SPIRITUALS

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Edited with an introduction by 7
JAMES WELDON JOHNSON

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J. ROSAMOND JOHNSON



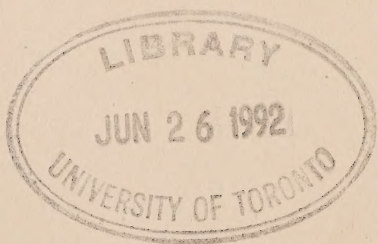
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To
JOHN W. WORK
and
NATALIE CURTIS BURLIN
Lovers of the Spirituals
and toilers for their preservation



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THE SECOND BOOK OF
NEGRO SPIRITUALS

PREFACE

In this the second Book of American Negro Spirituals we are continuing the work of putting these songs, characteristically arranged, in permanent form.

The present volume contains most of those old favorites that largely for reasons of space were left out of the first. In it will be found the familiar version of *Nobody Knows De Trouble I See*. (The first volume contained the rare version of this song.) There will also be found the stirring and triumphant *Walk Together Children*, the apocalyptic '*Zekiel Saw De Wheel*, and the poignantly sad *Sometimes I Feel Like a Motherless Child*. Other old favorites are: *Sinner Please Don't Let Dis Harves' Pass*, *Gwineter Ride Up In De Chariot*, *Lord I Want To Be A Christian In-a My Heart*, *Gimme Yo' Han'*, *I Know De Lord's Laid His Hands On Me*, *Walk In Jerusalem Jus' Like John*, *De Ol' Ark's A-Moverin'*, and *Humble Yo'self De Bell Done Ring*. Moreover, we are confident that even those who are familiar with the Spirituals will be astonished at the number of songs, lesser known but of remarkable beauty and quality, here included. These are some of the songs in this volume which need only to be heard to be loved: *My Soul's Been Anchored In De Lord*, *God's A-Gwineter Trouble De Water*, *Dere's A Han'writin' On De Wall*, *Walk, Mary, Down De Lane*, *Mary Had A Baby*, *Chilly Water*, *I Want God's Heab'n To Be Mine*, *Death's Gwineter Lay His Cold Icy Hands On Me*, *I Want to Die Easy When I Die*, *My Lord Says He's Gwineter Rain Down Fire*, *Same Train*, *In Dat Great Gittin' Up Mornin'*.

It would almost seem that the number of beautiful Spirituals is inexhaustible. In these two volumes of The Book of American Negro Spirituals there have been collected and arranged six score songs, and, despite the number of lost Spirituals, there are many score more. And the Spirituals, in a limited degree, are still in the making; as is evi-

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denced by the recent splendid collection made at the Penn Normal, Industrial and Agricultural School, St. Helena Island, South Carolina, by N. G. J. Ballanta, an accomplished African musician. Considering the common source of the Spirituals, the absence of monotony is more than surprising. Those who have heard J. Rosamond Johnson and Taylor Gordon or Paul Robeson and Lawrence Brown in recital must have remarked the unexpected variety displayed in a program made up exclusively of Spirituals. These artists generally sing at a concert twenty to twenty-five numbers, and yet they avoid approaching anything like sameness. They often conclude programs even of such length with the audience clamoring for more.

What is the secret of the wide variety and perennially fresh appeal of the Spirituals? How is it that an audience can listen to them for two hours without interlude and without boredom or satiety? The Negro took as his basic material just his native African rhythms and the King James version of the Bible and out of them created the Spirituals;¹ how then was he able to produce a body of five or six hundred religious songs with so little monotony of treatment and effect? One explanation is the fact that although the Spirituals in a general classification fall under the heading "religious songs," all of them are by no means religious in a narrow or special sense. All of them are by no means songs of worship, though having a religious origin and usage. In the Spirituals the Negro did express his religious hopes and fears, his faith and his doubts. In them he also expressed his theological and ethical views, and sounded his exhortations and warnings. Songs of this character constitute the bulk of the Spirituals. But in a large proportion of the songs the Negro passed over the strict limits of religion and covered nearly the whole range of group experiences—the notable omission being sex. In many of the Spirituals the Negro gave wide play to his imagination; in them he told his stories and drew his morals therefrom; he dreamed his dreams and declared his visions; he uttered his despair and prophesied his victories; he also spoke the group wisdom and expressed the group philosophy of life. Indeed, the Spirituals taken as a whole contain a record and a revelation of the deeper thoughts and experiences of the Negro in this country for a

¹ For an account of the origin and development of the Spirituals see preface to first Book of American Negro Spirituals (New York, 1925), pp. 19-23.

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period beginning three hundred years ago and covering two and a half centuries. If you wish to know what they are you will find them written more plainly in these songs than in any pages of history. The Spirituals together with the secular songs—the work songs and the sex songs—furnish a full expression of the life and thought of the otherwise inarticulate masses of the Negro race in the United States.

A further explanation of the variety of the Spirituals lies in the Negro's many-mooded nature; his sensitiveness and quick response to the whole gamut of human emotions. And what a range he has! I do not believe there is any other people in the world that can be so lugubriously sad as the Negro, or so genuinely gay. An added explanation is found in his lively imagination, not yet wholly dulled by stereotyped ideas. For illustration: the age-old symbol of death's convoy is a boat crossing a stream or a ship leaving one port and entering another. The Negro has made frequent use in the Spirituals of this classic symbol; but turn to the song, *Same Train*, and you will see that he does not hesitate to scrap the stereotype and create a new symbol out of his own everyday experiences. He dares to do this, and, what is more important, he does it to the point of perfection. The imagery is not lessened; and see how the inevitability of death is insistently suggested in the inevitably recurring "Same train. Same train."

Above all, the Negro was using as his medium the infinitely varied rhythmic patterns of his native African music, to which he had added a new-found harmonic strength and melodic beauty.² For these reasons he was able to fashion many kinds of songs from what was practically the same materials. Songs that are the cry of a lost soul and songs that are the voice of an army with banners. Songs that are crooning lullabies and songs like the thunders about Sinai. Pass from the pathos of *Sometimes I Feel Like A Motherless Child* to the thrill of *Walk Together Children*, from the intenseness of *Stan' Still Jordan* to the exultancy of *Joshua Fit De Battle Ob Jericho*, from the lull of *Swing Low Sweet Chariot* to the trumpet-tongued proclamation of *Go Down Moses*, and you will get an idea of the wide musical and poetical range spanned by the Spirituals that I have been trying to indicate.

² For a discussion of African rhythms and the "swing" of the Spirituals see *ibid.*, pp. 17-18 and 28-30. See also foreword to St. Helena Spirituals, N. G. J. Ballanta, New York, 1925.

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The present volume contains sixty-one numbers. Every kind of Spiritual, as in the first Book, is here represented. There is, indeed, one kind that is extremely rare, the Spiritual based on the birth or infancy of Jesus. The crucifixion and the resurrection have been treated over and over by the creators of the Spirituals, but apparently the birth of Christ made very little appeal to them, and there are practically no "Christmas Spirituals." This is to me a quite curious fact. It would seem that the lowly birth of Jesus, from which more than one analogy could have been drawn, would have furnished the makers of the Spirituals with an inspiring theme, but, for reasons I am not able to give, it did not. It may be that the old-time plantation preacher, nonplussed by the Immaculate Conception, touched upon the birth of Christ only lightly or not at all, and, therefore, that part of the story of his life was not deeply impressed upon the bards.³ Or it may be that the Negro preferred to think of Jesus as God, as almighty, all-powerful to help; and this idea of him could not easily be reconciled with his being born of a woman. Jesus, in the older Spirituals, is generally given a title of power. Sometimes he is referred to as "Massa Jesus"; most often he is called "King Jesus." One of the noblest and most inspiring of all the Spirituals runs:⁴

Ride on Jesus, Ride on Jesus.
Ride on Conquering King;
I wanter go to heab'n in de mornin'.

The reason may be due in part to the fact that the anniversary of the birth of Christ was not, in the South, in any sense a sacred or religious holiday. Up to within recent years, at least, it has been celebrated chiefly with gunpowder and whiskey. It has there been the most secular, even the most profane of all holidays. In slavery times it was the one day on which the slaves were given a sort of freedom. The liberty of coming and going was greatly enlarged. On many plantations whiskey was distributed. The day was one given over to a good time; to singing, dancing and visiting; to guzzling, gluttony and

³ For reference to the work and offices of these bards see preface to first Book of Spirituals, pp. 21-23.

⁴ For discussion of the poetry of the Spirituals see *ibid.*, pp. 38-42.

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debauchery. It is possible that it was a conscious part of the scheme of slavery to make Christmas a day on which the slaves through sheer excess of sensuous pleasure would forget their bonds. One sure result was that there was destroyed in the minds of the slaves any idea of connection between the birth of Christ and his life and death. At any rate, there are at most only two or three "Christmas Spirituals," and occasional lines referring to the birth of Jesus Christ here and there in other songs. In 1919 Miss Natalie Curtis published two songs, one she had found in Virginia entitled *Dar's A Star In De East*, and the other a song she got from St. Helena Island, South Carolina, entitled *Mary Had A Baby*. There are several versions of this latter song in the Ballanta collection. There was included in the Hampton collection (1909) a song entitled, *Rise Up Shepherd An' Foller*. Both *Mary Had A Baby* and *Rise Up Shepherd An' Foller*, characteristically harmonized and arranged, are in this volume.

In my opinion, the above observations are fairly good evidence that the "Christmas Spirituals" and the other songs containing lines referring to Christ's birth are of recent date. It is more than probable that they belong to a period quite some time after Emancipation; to a period in which there had come the development of a new idea not only of Christmas, but of Christ. This conclusion is further borne out by my inability through racking my early memories to recall anything like a "Christmas Spiritual," and by the fact that no Spiritual of that sort is found in the early standard collections.

There is no way of telling how much of this music has been lost beyond hope of retrieval. For more than a century the Negro had been singing his Spirituals before their beauty and significance were in the slightest degree recognized. It is only within the past fifty or sixty years that any worth-while effort has been made to collect and record these songs; and it is not probable that the original collections were anything near exhaustive. But the Negro and the world are lucky in that so great a mass of them has been saved. I say lucky because it was largely a matter of chance that practically all of this music was not completely lost. The Negro has been doubly lucky, because his music was preserved by others when he himself was unable to do the work, and because his amanuenses, in addition to their other qualifica-

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tions, were men and women of honesty. The Spirituals were first collected and set down by white people from the North who came in contact with the Negroes of the South during or immediately after the Civil War.⁵ These collectors might have omitted to make the exclusive Negro origin of the songs a part of the record; and so the task might have devolved some day upon the Negro to establish his title as their sole creator. The Negro was likewise lucky with regard to his folk tales. The plantation stories were collected and set down by a Southern white man,⁶ who, had he failed to tell specifically where he got the tales and about their creators, might in time have been passed as an original and imaginative writer *influenced* by Negro life.

The Negro has not had such good fortune with the other folk contributions he has made to the common store of American art. Dancing, so far as it is a native art in America, has been dominated almost absolutely by Negro influence; and yet the Negro has received only the scantiest credit for his contribution. Of course, professional exponents who draw upon or exploit Negro dances do not pause to explain the fact, nor could they reasonably be expected to do so. I know of but one exception, Mr. Vernon Castle, perhaps the most noted, and, by the way, an Englishman, who always danced to the music of a colored band, and never failed to state that most of his dances had long been done "by your colored people," as he put it. Moreover, in great measure, the credit has been deliberately taken away; as witnessed by the number of white vaudeville performers and dancing instructors who promptly advertised themselves as "originators" of the world-encircling "Charleston." Something of the same sort has happened with regard to Negro secular music. The early black-face minstrels simply took such Negro songs as they wished and used them. The first of the so-called Ragtime songs to be published were actually Negro secular folk songs that were set down by white men, who affixed their own names as the composers. In fact, before the Negro succeeded fully in establishing his title as creator of his secular music the form was taken away from him and made national instead of racial. It has been developed into the distinct musical idiom by which America expresses it-

⁵ For a history of the collection and preservation of the Spirituals see *ibid.*, pp. 46-49.

⁶ The plantation stories were collected and published by Joel Chandler Harris under the title of *Uncle Remus*.

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self popularly, and by which it is known universally. For a long while the vocal form was almost absolutely divorced from the Negro; the separation being brought about largely through the elimination of dialect from the texts of the songs. The vogue of the Blues, and the record of the origin and development of this latest vocal form written down by W. C. Handy and Abbe Niles, have gone far to recover the ground lost in this field. There was at one time much publicity discussion as to which of the white Jazz band leaders was entitled to the credit of originating the instrumental form. Now, however, there is a widening acknowledgment of the fact that this form, which has reached a point of development where it is commanding the attention of scholarly musicians, is based upon Negro rhythms and polyphonic structure, and was used by colored bands as far back as twenty years ago. By way of further digression, it is interesting to speculate upon how far one of the most distinctive qualities of Jazz, the orchestral tone-color, is to be credited to the Negro in a negative sense, indeed, to a lack. The charm of this tone-color results from the unorthodox composition of the Jazz orchestra. The composition of the Jazz orchestra is based upon instruments that do not demand long and arduous and expensive training under a master, but which, for anybody with a natural musical ear, are easily self-taught. The violin, which is the mainstay of the orthodox orchestra, is in the Jazz orchestra entirely eliminated or reduced to a place of least importance. The instrumental combination which gives to good Jazz music its peculiar power of excitation to motor response was not consciously designed; it, like Topsy, just happened and grew. At the same time, it cannot be overlooked that the two instruments which play the greater part in producing this effect are the African drum and the Aframerican banjo.

There are no indications that the high regard attained by the Spirituals will be followed by any marked decline in interest. The vogue of these songs is by no means a suddenly popular fad; it has been reached through long and steady development in the recognition of their worth. Three generations ago their beauty struck a few collectors who were attuned to perceive it. A little while later the Fisk Jubilee Singers made them known to the world and gave them their first popularity, but it was a popularity founded mainly on sentiment. The chief effect

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of this slave music upon its white hearers then was that they were touched and moved with deepest sympathy for the "poor Negro." The Spirituals passed next through a period of investigation and study and of artistic appreciation. Composers began afterwards to arrange them so that their use was extended to singers and music-lovers. And then they made their appearance on concert programs and their appeal was greatly broadened. Today, the Spirituals have a new vogue, but they produce a reaction far different from the sort produced by their first popularity; the effect now produced upon white hearers is not sympathy for the "poor Negro" but admiration for the creative genius of the race. The Spirituals have passed through and withstood many untoward conditions on the long march to the present appreciation of their value; they have come from benighted disregard through scorn, apathy, misappraisal, even the ashamedness and neglect of the race that created them, to where they are recognized as the finest distinctive artistic contribution America can offer the world. The history of the Spirituals is sufficient evidence that they possess the germ of immortality. It is far this side of prophecy to say that they will last as long as anything artistic that has thus far been produced on this continent.

Has this music in any way been a vital force? Has its power brought about any change? What modification has it worked upon the nation and within the Negro? The Spirituals have exerted a gentle and little-considered influence for a good many years. For more than a half century they have touched and stirred the hearts of people and effected a softening down of some of the hard edges of prejudice against the Negro. Measured by length of years, they have wrought more in sociology than in art. Indeed, within the past decade and especially within the past two or three years they have been, perhaps, the main force in breaking down the immemorial stereotype that the Negro in America is nothing more than a beggar at the gate of the nation, waiting to be thrown the crumbs of civilization; that he is here only to receive; to be shaped into something new and unquestionably better. The common idea has been that the Negro, intellectually and morally empty, is here to be filled, filled with education, filled with religion, filled with morality, filled with culture, in a word, to be made into what

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is considered a civilized human being. All of this is, in a measure, true; but in a larger measure it is true that the Negro is the possessor of a wealth of natural endowments; that he has long been a generous giver to America; that he has helped to shape and mold it; that he has put an indelible imprint upon it; that America is the exact America it is today because of his influence. A startling truth it is that America would not be precisely the America it is except for the silent power the Negro has exerted upon it, both positive and negative. I say the truth is startling because I believe the conscience of the nation would be shocked by contemplation of the effects of the negative power the Negro has involuntarily and unwittingly wielded. This awakening to the truth that the Negro is an active and important force in American life; that he is a creator as well as a creature; that he has given as well as received; that he is the potential giver of larger and richer contributions, is, I think, due more to the present realization of the beauty and value of the Spirituals than to any other one cause.

The Spirituals have only just begun to exert an appreciable influence in art; and, strange to say, not at all or very little have they affected the field of music. The recent emergence of a younger group of Negro artists, preponderantly literary, zealous to be racial, or to put it better, determined to be true to themselves, to look for their art material within rather than without, got its first impulse, I believe, from the new evaluation of the Spirituals reached by the Negro himself. Almost suddenly the realization broke upon the Negro that in the Spirituals the race had produced one of the finest examples of folk-art in the world. The result was a leaping pride, coupled with a consciousness of innate racial talents and powers, that gave rise to a new school of Negro artists. In fact, it gave rise to what can be termed The Negro Youth Movement, a movement which embodies self-sufficiency, self-confidence and self-expression, and which is lacking in the old group sensitiveness to the approbation or opinion of its white environment. Of course, there have before been individual Negro writers actuated in the same way as this younger school, who have drawn deeply on racial resources and material, but this group motivation, operating upon a larger group which is aware and responsive, is a new and significant thing.

The Negro was a long time in coming to a realization of the true

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worth of the Spirituals⁷—and there are still some faultily educated colored people who are ashamed of them—but when he did, his eyes were opened to all of his own cultural resources.

Before going into how much farther the Spirituals may advance as a force in art, let us, in passing, give a moment's consideration to the distance the younger school of Negro artists may cover. It is a fact beyond question that the Negro in the United States has produced fine and distinctive folk-art. Aframerican folk-art, an art by Africa out of America, Negro creative genius working under the spur and backlash of American conditions, is unlike anything else in America and not the same as anything else in the world; nor could it have been possible in any other place or in any other times. With the close of the creative period of the Blues, which appears to be at hand, it is probable that the whole folk creative effort of the Negro in the United States will have come to an end. The Blues, in their primitive form, are pure folk songs. They are the philosophical expression of the individual contemplating his situation in relation to the conditions surrounding him. In this respect they are the opposite of the Spirituals, which are an expression of the group. And, as follows naturally, the Spirituals are essentially group songs, while the Blues are essentially solos. The date of the origin of the Blues cannot be exactly fixed, but the internal evidence of the songs indicates that it is comparatively recent. The philosophical comment in them is upon conditions which Negroes in the South have had to face only since the Civil War: the courts, the law, the savagery of officers of the law, the chain gang, the life of work on the railroads, and life in the cities; in a word, the Blues contain the judgments of the ignorant and lower Negro masses upon all the hard conditions of modern life they have been called on to meet. Another evidence of this more or less recent origin is a new note in them that is foreign to the traditional traits; there is a note of pessimism, even of cynicism. Mr. Abbe Niles in his foreword to "Blues" declares this philosophy is that of choosing as the reaction to disaster laughter instead of tears, and says it is summed up in the line:

Got de blues, and too dam' mean to cry.

⁷ For an account of the attitude of the colored people toward the Spirituals see preface to first Book of Spirituals, pp. 49-50.

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But this philosophizing, no matter upon what subject, generally centers around the separation of the man from the woman or the woman from the man by the intervening conditions; and so for the most part, these songs resolve themselves into the lament of a lover who is feeling "blue." Many of the lines contain flashes of real primitive poetry. For these reasons, the Blues are even more interesting and valuable as poetry than they are as music.⁸ For example, the lines:

My man's got teeth like a lighthouse by de sea,
An' when he smiles he th'ows a light on me.

The production of folk-art requires a certain naïveté, a certain insouciance, a sort of intellectual and spiritual isolation on the part of the producing group that makes it indifferent to preconceived standards. All of these, the Negro in the United States is fast losing, and inevitably. The bulk of this Aframerican folk production has been music, music of many kinds, songs of many kinds; but the urge and necessity upon the Negro to make his own music, his own songs, are being destroyed not only by the changing psychology but by such modern mechanisms as the phonograph and the radio. In fact, there are phonograph companies that make a business of furnishing colored people with close imitations of Negro folk songs. The production of genuine Aframerican folk-art must, sooner or later, cease. In time, even Negro dialect will be only a philological curiosity. Now, can the individual Negro artist produce a conscious art that will be as distinctively Aframerican as is the folk-art?

I doubt the possibility for the individual artists, especially the preponderating literary group, to produce anything comparable to the folk-art in distinctive values. Common education, common interests, a common language—all the environmental forces are against it. Through sheer conscious effort and determination something "different" might be produced, but most likely it would be something artificial and stillborn. I do not believe such effort is worth the while. But I do believe these artists can and will bring something new and vital into *American art*. They will bring to it something from the store of

⁸ For a more detailed discussion see foreword to *Blues*, A. & C. Boni, New York, 1926, and the valuable treatise on Negro work songs and the Blues, *Negro Workaday Songs*, Odum and Johnson, University of North Carolina Press, 1926.

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their racial genius:—warmth, color, movement, rhythm, abandon, freshness of unfettered imagination, the beauty of sensuousness, the depth and swiftness of emotion. This they can do by drawing fully on their racial resources and material, and through not being afraid of the truth. The writers, especially, have large opportunity to do their share by portraying Negro life as they alone can see and understand and interpret it, by painting it in true colors from the depths to the heights. And what a range they have! From the drollest comedy, through romance to the most overwhelming tragedy. No other group encompasses in its actual history and experiences in this country so wide and varied an emotional sweep as the Negro; and none but Negro artists can ever give it fullest artistic play. I am not even suggesting racial limits for Negro artists; any such bounds imposed would be strangling. I am rather re-stating what is axiomatic; that the artist produces his best when working at his best with the materials he knows best.

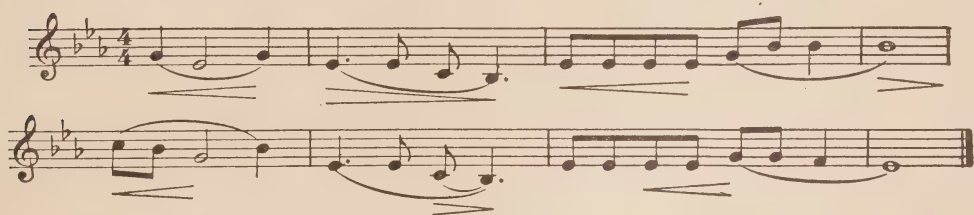
The environmental forces operating upon the individual Negro artists will not, I think, apply so inflexibly to those who may come in the fields of painting and the plastic arts. And less inflexibly still will they apply to the musicians. And this brings us back to a brief consideration of the Spirituals as a force in music. What is to be the future of this music? Will it continue only as folk songs, to become some day merely an exhibit in our museum of artistic antiquities, or is it to be a force in the musical art of America? It is safe to say that for many generations the Spirituals will be kept alive as folk songs. I think it equally safe to say they will some day be a strong element in American music. They possess the qualities and powers; the trouble, so far, has been their almost absolute neglect and rejection by our serious composers. Our lesser musicians have been wiser and more diligent; they have taken the music the Negro created in lighter moods—Ragtime, Jazz, Blues—and developed it into American popular music. Indeed all the major folk creations of the Negro have been taken up and developed, except the Spirituals. The secular music has been developed and has become national and international; the dances have been developed with an almost equal result; we see even the development or degeneration of “Uncle Remus” into the popular bed-time stories. Why cannot this nobler music of the Negro in the hands of

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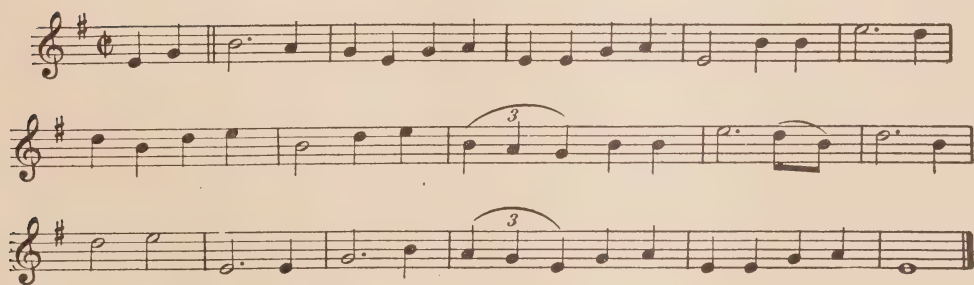
our serious composers be wrought into the greater American music that has so long been looked for?

I do not think the composers of any country have at their hands an unexplored mine of richer materials than American composers have in the Spirituals. Do our composers want themes for development into the greater forms, themes rooted in our artistic subsoil and having the vital spark of life? Let us suggest a few from the Spirituals; a choice can be made almost at random, sweet, plaintive, rhythmic, majestic:

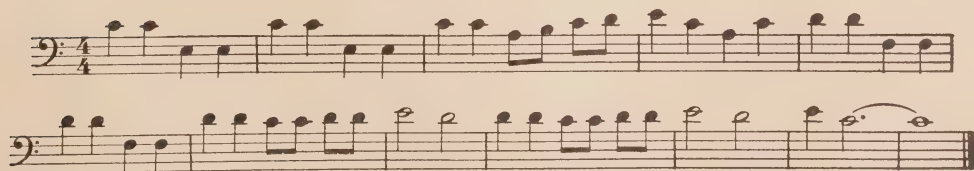
Swing Low Sweet Chariot



Sinner Please Don't Let Dis Harves' Pass



My Lord Says He's Gwineter Rain Down Fire



P R E F A C E

Go Down Moses



I do not believe American composers will always overlook and pass over this fund of source material.

In the arrangements in this volume Mr. J. Rosamond Johnson has observed the same fidelity to the true characteristics of this music as he did in the First Book. However, he has here striven for greater simplicity. These arrangements will, we believe, prove interesting to the musician, but they will not be found too difficult for the average pianist.

JAMES WELDON JOHNSON

Great Barrington, Massachusetts.
1926.

DE OL' ARK'S A-MOVERIN' AN' I'M GOIN' HOME

To Mr. and Mrs. Lawrence Langner

Moderately Lively

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Moderately Lively'. The score is divided into three systems. The first system shows the vocal melody starting with a whole note rest, followed by a half note G4 and a quarter note A4, with the lyrics 'O, de'. The piano accompaniment begins with a melody in the right hand and a bass line in the left hand. The second system continues the vocal melody with the lyrics 'ol' ark's a - mov - er - in', a - mov - er - in', a - mov - er - in', De'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The third system concludes the piece with the lyrics 'ol' ark's a - mov - er - in' an' I'm goin' home. O, de I'm goin' home.' The piano accompaniment includes a first ending and a second ending, both leading to the final chord. The score is written in a standard musical notation style with a treble and bass clef for the piano part and a single treble clef for the voice part.

o, de

ol' ark's a - mov - er - in', a - mov - er - in', a - mov - er - in', De

ol' ark's a - mov - er - in' an' I'm goin' home. O, de I'm goin' home.

See dat sis - ter all dressed so fine? She
 See dat broth - er all dressed so gay? O,
 See dat sis - ter dere com - in' so slow? She
 'Taint but one - a thing on - a my min'. My

1 *Verses ad lib* 2
 aint got Je - sus on - a her min'.
 death's gwineter come for to car - ry him a - way.
 wants to go to heabn 'fore de heabn door close.
 sis - ter's gone to heabn an' - a lef' a me be - hin'. O, de .

ol' ark's a - mov - er - in', a - mov - er - in', a - mov - er - in', De

ol' ark's a - mov - er - in', An' I'm goin' home. O, de I'm goin' home. O, de

ol' ark she reel, De ol' ark she rock, D'ol' ark she land-ed on de moun-tain top. O, de

moun-tain top. O, de ol' ark's a - mov - er - in', a - mov - er - in', a - mov - er - in'. De

ol' ark's a - mov - er - in', An' I'm goin' home. O, de I'm goin' home.

MY LORD SAYS HE'S GWINETER RAIN DOWN FIRE

To Mr. Melville Charlton

With Energy

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The piano part begins with a forte (ff) dynamic. The lyrics are as follows:

System 1:
 My Lord, (My Lord,)
 Ga - briel, (Ga - briel,)
 Mo - ses, (Mo - ses,)

System 2:
 My Lord, (My Lord,) My Lord says he's gwine-ter rain down fire; —
 Ga - briel, (Ga - briel,) Ga - briel blow — yo' — sil - ver trum - pet;
 Mo - ses, (Mo - ses,) Mo - ses smote — de — Red Sea ov - er;

System 3:
 My Lord, (My Lord,) My Lord, (My Lord,) My Lord says he's gwine-ter rain down,
 Ga - briel, (Ga - briel,) Ga - briel, (Ga - briel,) Ga - briel blow — yo' — sil - ver,
 Mo - ses, (Mo - ses,) Mo - ses, (Mo - ses,) Mo - ses smote — de — Red Sea,

System 4:
 My Lord says he's gwine-ter rain down fire. —
 Ga - briel blow — yo' — sil - ver trum - pet. —
 Mo - ses smote — de — Red Sea

2

Pha - roah, (Pha - roah,) Pha - roah, (Pha - roah,)
 Pe - ter, (Pe - ter,) Pe - ter, (Pe - ter,)
 Take yo' (take yo') Take yo' (take yo')

ov - er.

Pha - roah an' his — host got drown - ded, Pha - roah, (Pha - roah,)
 Pe - ter on de Sea o' Gal - li - lee, — Pe - ter, (Pe - ter,)
 Take yo' net an' fol - ler me, — Take yo' (take yo')

Pha - roah, (Pha - roah,) Pha - roah an' his host got, Pha - roah an' his
 Pe - ter, (Pe - ter,) Pe - ter on de Sea, Sea, Pe - ter on de
 Take yo' (take yo') Take yo' net an' fol ler, Take yo' net an'

1 2 D. C. 1st Verse IInd Ending

host got drown - ded. —
 Sea, Sea, Sea. — me. —
 fol - ler

D. C. 1st Verse IInd Ending

SOMETIMES I FEEL LIKE A MOTHERLESS CHILD

To Miss Ruth Hale

Mournfully

Some-times I feel like a

moth-er-less child, Some-times I feel like a moth-er-less child,

Some-times I feel like a moth-er-less child, A long ways from

home; _____ A long ways_ from home. True

sfz-p

— be - liev - er, A long ways_ from home, _____ A

mp

long ways_ from home. Some-times I feel like I'm

mf

al - mos' gone, Some-times I feel like I'm al - mos' gone,

Some-times I feel like I'm al - mos' gone; Way up in de heab'n - ly

lan', Way up in de heab'n - ly lan'. True_

sfz-p

be - liev - er, way up in de heab'n - ly

mp

lan', way up in de heab'n - ly

lan! Some-times I feel like a moth-er-less child,

Some-times I feel like a moth-er-less child,

Some-times I feel like a moth-er-less child, A

long ways from home.

pp

ritard.

pp

ppp

ppp

NOBODY KNOWS DE TROUBLE I SEE

(Familiar Version)

To Mr. Harold K. Guinzburg

Slowly (with expression)

The piano introduction is in B-flat major, 4/4 time, and begins with a *mp* (mezzo-piano) dynamic. It features a steady eighth-note bass line in the left hand and a melody in the right hand consisting of chords and single notes.

The first vocal entry begins with the lyrics "No - bod - y knows de troub - le I see, No - bod - y knows but". The piano accompaniment continues with the same *mp* dynamic, providing harmonic support for the vocal line.

The second vocal entry begins with the lyrics "Je - sus; — No - bod - y knows de troub - le I see,". The piano accompaniment continues with the same *mp* dynamic, providing harmonic support for the vocal line.

The third vocal entry begins with the lyrics "Glo - ry, hal - le - lu - jah! Oh, No - bod - y knows de". The piano accompaniment continues with the same *mp* dynamic, providing harmonic support for the vocal line.

troub-le I see, No-bod - y knows but Je - sus;—

No-bod - y knows de troub-le I see, Glo - ry, hal-le - lu - jah! Some-

times I'm up Some - times I'm down, Oh, yes, Lord; Some-

mf

times I'm al - mos' to de groun'— Oh, yes, Lord. Al -

tho' you see me goin' 'long so, Oh, yes, Lord: I

The first system of the musical score. The vocal line is in a soprano or alto register, starting on a whole note G4 and moving stepwise. The piano accompaniment consists of chords in the right hand and single notes in the left hand, all in a B-flat major key signature.

have my tri - als here be - low, — Oh, es, Lord. Oh!

The second system of the musical score. The vocal line continues with a half note G4, followed by a half note A4, and then a half note Bb4. The piano accompaniment features more complex chordal textures in the right hand.

No-bod - y knows de troub - le I see, No-bod - y knows but Jes - us; —

The third system of the musical score. The vocal line has a half note G4, followed by a half note A4, and then a half note Bb4. The piano accompaniment includes a mezzo-piano (mp) dynamic marking. The right hand features more complex chordal textures.

No-bod - y knows de troub - le I see, Glo - ry, hal - le - lu - jah!

The fourth system of the musical score. The vocal line has a half note G4, followed by a half note A4, and then a half note Bb4. The piano accompaniment includes a slower tempo marking. The right hand features more complex chordal textures.

MY SOUL'S BEEN ANCHORED IN DE LORD

To Mr. Nathaniel Dett

Moderately Slow (with steady swing)

In de

Lord, in de Lord, — My soul's been an - chored in de Lord; In de

Lord, in de Lord, — My soul's been an - chored in de Lord. In de Lord. Be-

fo' I'd stay in hell one day, — My soul's been an - chored in de
 gwine - ter pray an' nev - er stop, — My soul's been an - chored in de

Lord. I'd sing an' pray my - self a - way, — My
 Lord. Un - til I reach de moun - tain top, —

soul's been an - chored in de Lord, O, Lord, — My soul's been an - chored in de

Lord, O, Lord, — My soul's been an - chored in de Lord. I'm Lord. In de

Lord, in de Lord, — My soul's been an - chored in de

Lord, In de Lord, In de Lord, — My

soul's been an - chored in de Lord, God knows my

soul's been an - chored in de Lord.

IN DAT GREAT GITTIN' UP MORNIN'

To Mr. George Gershwin

Lively

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is B-flat major (two flats). The tempo is marked 'Lively'. The piano part begins with a forte (*ff*) dynamic and ends with a mezzo-forte to piano (*mf-pp*) dynamic. The vocal line starts with a whole rest followed by a series of eighth notes.

I'm - a goin' to tell you 'bout de

The second system of the musical score. It includes a vocal line and a piano accompaniment. The vocal line has two measures marked '1-3' and '2-4', followed by a 'D.S.' (Da Capo) instruction. The lyrics are 'com-in' of de Sav-iour, Fare you well, Fare you well. Fare you well, Fare you well.' The piano part provides harmonic support with chords and moving lines.

com-in' of de Sav-iour, Fare you well, Fare you well. Fare you well, Fare you well.

The third system of the musical score. It features a vocal line and a piano accompaniment. The vocal line contains the lyrics: 'Dere's a bet-ter day a-com-in', Fare you well, Fare you well; Oh, preach-er, Pray-er mak-er, pray no mo'— Fare you well, Fare you well; For de las' Dat de time shall be no long-er, Fare you well, Fare you well; For judg-ment Den you hear de sin-ners say-in' Fare you well, Fare you well; Down I'm roll-in''. The piano part starts with a mezzo-forte (*mf*) dynamic.

Dere's a bet-ter day a-com-in', Fare you well, Fare you well; Oh, preach-er,
Pray-er mak-er, pray no mo'— Fare you well, Fare you well; For de las'
Dat de time shall be no long-er, Fare you well, Fare you well; For judg-ment
Den you hear de sin-ners say-in' Fare you well, Fare you well; Down I'm roll-in'

The fourth system of the musical score. It features a vocal line and a piano accompaniment. The vocal line contains the lyrics: 'fol' yo' bi - ble, Fare you well, Fare you well. In dat great git-tin' up morn-in'— soul's con-ver - ted, Fare you well, Fare you well. day is com - in', Fare you well, Fare you well. down I'm roll - in', Fare you well, Fare you well.' The piano part includes a forte (*ff*) dynamic marking.

fol' yo' bi - ble, Fare you well, Fare you well. In dat great git-tin' up morn-in'—
soul's con-ver - ted, Fare you well, Fare you well.
day is com - in', Fare you well, Fare you well.
down I'm roll - in', Fare you well, Fare you well.

Fare you well, Fare you well; In dat great git-tin' up morn-in' Fare you well, Fare you well.

De — Lord — spoke to Ga-briel, Fare you well, Fare you well; Go — look be —
 Lord how loud — shall I blow it, Fare you well, Fare you well; Blow it right
 Ga — briel — blow yo'trum pet, Fare you well, Fare you well; Lord, how loud
 Place one foot up — on, de dry lan' Fare you well, Fare you well; Place de oth — er
 Hell shall be un — cappd an' burn-in' Fare you well, Fare you well; Den de drag-on

hin' de al — tar, Fare you well, Fare you well. Take — down de sil — vah trum-pet,
 calm an' ea — sy, Fare you well, Fare you well. Do — not a — larm my peo-ple,
 shall I blow it, Fare you well, Fare you well. Loud as sev-en — peals of thun-der,
 on de sea, — Fare you well, Fare you well. Den you'll see de — cof — fins bust-in',
 shall be loos-end, Fare you well, Fare you well. Where you run-nin' po' sin — ner,

Fare you well, Fare you well. Blow yo' trum — pet Ga — briel; Fare you well,
 Fare you well, Fare you well. Tell 'em to — come to judg — ment; Fare you well,
 Fare you well, Fare you well. Wake de liv — in' — na — tions, Fare you well,
 Fare you well, Fare you well. See de dry bones — come a-creep — in', Fare you well,
 Fare you well, Fare you well. Where you run-nin' po' sin — ner, Fare you well,

Fare you well. In dat great git-tin' up morn-in'— Fare you well, Fare you well;
 Fare you well.
 Fare you well.
 Fare you well.
 Fare you well.

In dat great git-tin' up morn-in', Fare you well, Fare you well. Den you'll see po'
 See de moon
 See de ele—
 Den you'll cry out for
 Say - in' A-men to

sin-ners ris - in' Fare you well, Fare you well; Den you'll see de woi' on fiah, —
 a — bleed-in' Fare you well, Fare you well; See de stars— a — fall - in'—
 ments a-melt - in' Fare you well, Fare you well; See de — forked— light - nin'
 cold — wat - er, Fare you well, Fare you well; While de Chris-tians shout in glori - y,
 yo' dam-na-tion, Fare you well, Fare you well; No mer-cy — for po' sin - ner,

Fare you well, Fare you well: In dat great git-tin' up morn-in', Fare you well,
 Fare you well, Fare you well:
 Fare you well, Fare you well:
 Fare you well, Fare you well:
 Fare you well, Fare you well:

Fare you well; In dat great git-tin' up morn-in' Fare you well, Fare you well.

Hear de rum-blin' of de thun-der, Fare you well, Fare you well. Earth shall reel
 Den you'll see de Chris-tian ris-in' Fare you well, Fare you well. Den you'll see de
 See dem march-in' home to hea-b'n, Fare you well, Fare you well. Den you'll see my
 Wid— all His ho-ly an-gels, Fare you well, Fare you well. Take de right-eous
 Dere dey live wid God for-ev-er, Fare you well, Fare you well. On de right hand

an' — tot-ter, Fare you well, Fare you well. In dat great git-tin' up morn-in'—
 right-eous march-in' Fare you well, Fare you well.
 Je-sus com-in', Fare you well, Fare you well.
 home to glor-y, Fare you well, Fare you well.
 side of my Sav-i-our, Fare you well, Fare you well.

Fare you well, Fare you well; In dat great git-tin' up morn-in' Fare you well, Fare you well.

YOU GO, I'LL GO WID YOU

To the memory of George Walker

Moderately Lively

The musical score is written for voice and piano. It begins with a piano introduction in B-flat major, 2/4 time, marked 'Moderately Lively'. The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand, with a dynamic marking of *mf*. The vocal melody enters in the second measure, with lyrics: 'You go, I'll — go wid you; O-pen yo' mouth, I'll — speak for you:'. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand, with a dynamic marking of *mf-mp*. The third system contains the lyrics: 'Lord, if I go, tell me what to say, Dey won't be-lieve in me. Oh, me. Now'. The piano part includes a first and second ending for the phrase 'Oh, me. Now'. The final system contains the lyrics: 'Lord, I give my - self to Thee, 'Tis all dat I can do; If thou should draw thy-'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with a dynamic marking of *mp*.

mf

You go, I'll — go wid you; O-pen yo' mouth, I'll — speak for you:

mf-mp

Lord, if I go, tell me what to say, Dey won't be-lieve in me. Oh, me. Now

mp

Lord, I give my - self to Thee, 'Tis all dat I can do; If thou should draw thy-

self from me,— Oh, with-er shall I flee? De arch-an-gels done droop dere wings,

Went up on Zi-on's hill to sing; Climb-in' Ja-cob's lad-der high, Gwine

reach heab'n by an' by. Oh, you go, I'll — go wid you; O-pen yo'mouth, I'll —

— speak for you; Lord, if I go, tell me what to say, Dey won't be-lieve in me. Oh, me.

I WANT TO DIE EASY WHEN I DIE

To Mr. F. E. Miller

Moderately Slow = (with steady swing)

The musical score is written for voice and piano. It features a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The tempo and mood are indicated as 'Moderately Slow = (with steady swing)'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *mf* (mezzo-forte) and *mf-pp* (mezzo-forte-pianissimo). The lyrics are written below the vocal line, with some words split across measures. The overall style is characteristic of early 20th-century popular music.

I want to die

eas - y, when I die, — when I die; — I want to die

eas - y, when I die, — when I die; — I want to die

eas - y, when I die, — Shout sal - va - tion as I fly, — I want to die

eas - y, when I die, — when I die. — I want to die

mp *pp*

I want to see my moth - - er, when I die, —
 Jes - - us, when I die, —

mf

when I die, — I want to see my moth -
 when I die, — I want to see my Jes -

er, When I die, — when I die; — I want to see my
 us, When I die, — when I die; — I want to see my

moth - er, when I die, — Shout sal - va - tion as I fly, —
 Jes - us, when I die, — Shout sal - va - tion as I fly, —

— I want to see my moth - er, when I die, —
 — I want to see my Jes - us, when I die, —

mp *pp*

— when I die. — I want to see my — I want to die
 — when I die. —

1 2

eas - y, when I die, — when I die, — I want to die

mp

eas - y, when I die, — when I die; —

I want to die eas - y, when I die, — Shout sal -

va - tion as I fly; — I want to die eas -

y, when I die, when I die. —

SINNER, PLEASE DON'T LET DIS HARVES' PASS

To Mr. Will C. Handy

Moderately Slow (with steady swing)

Sin-ner, please, don't

let dis har-ves' pass, dis har-ves' pass. Sin-ner, please, don't let dis har-ves'

pass, har-ves' pass; — Sin-ner, please, don't let dis har-ves' pass, An'

die, an lose_yo' soul at las_yo' soul at las' Sin-ner, las_yo' soul at las'.

mf-pp

pp

Sin-ner, O, see dat cru-el tree, see dat cru-el tree, Lord!
 I know dat my re-deem-er lives, my re-deem-er lives, Lord!
 My God is a might-y man o' war, might-y man o' war. Lord!

mf-f-ff

Sin-ner, O, see dat cru-el tree, see dat cru-el tree, Lord!
 I know dat my re-deem-er lives, my re-deem-er lives, Lord!
 My God is a might-y man o' war, might-y man o' war, Lord!

R.H.

Sin-ner, O, see dat cru-el tree, Where Christ has
 I know dat my re-deem-er lives, Sin-ner, please, don't
 My God is a might-y man o' war, Sin-ner, please, don't

sf

died, for you an' me, for you an' me, Lord!
 let dis har-ves' pass, dis har-ves' pass. O, pass, dis har-ves' pass. Sin-ner
 let dis har-ves' pass. Sin-ner

ff *ten*

please, don't let dis har - ves' pass, dis har - ves' pass. Sin - ner,

pp

please, don't let dis har - ves' pass, har - ves' pass — Sin - ner,

please, don't let dis har - ves' pass, An' die, an'

ff *mf*

lose — yo' soul at las' yo' soul at las' —

Little Slower

Little Slower *sf*

RELIGION IS A FORTUNE I REALLY DO BELIEVE

To Mr. Clement Wood

Moderately Lively

Oh, re-

lig - ion is a for - tune, I real - ly do be - lieve, Oh, re -
sit down in de king - dom, I real - ly do be - lieve, Gwine - ter

lig - ion is a for - tune, I real - ly do be - lieve, Oh, re -
sit down in de king - dom, I real - ly do be - lieve, Gwine - ter

lig - ion is a for - tune, I real - ly do be - lieve, Where
walk a - bout in Zi - on, I real - ly do be - lieve, Where

Sab - baths have no end. _____ Gwineter
 Sab - baths have no _____ end. _____

Where you been po' mourn-er, where you been so long, Bow low down in de
 Where you been po' sin - ner, where you been so long; Bow low down in de

val-ley for to pray, An' I aint done pray - in' yet. O, yet. Gwineter
 val-ley for to pray, An' I aint done pray - in' _____

See my Sis-ter Ma-ry I real-ly do be-lieve, Gwineter see my Sis-ter
 Walk-a wid de An-gels I real-ly do be-lieve, Gwineter walk-a wid de

Ma-ry, I real-ly do be-lieve, Gwineter see ol' Brud-der Jon-ah, I
An-gels I real-ly do be-lieve, Gwineter see my Mas-sa Je-sus, I

real-ly do be-lieve, Where Sab-baths have no end. Gwineter
real-ly do be-lieve, Where Sab-baths have no end.

Where you been po' mourn-er, where you been so long; Bow low down in de
Where you been po' sin-ner, where you been so long; Bow low down in de

val-ley for to pray, An' I aint done pray-in' yet. yet.
val-ley for to pray, An' I aint done pray-in' yet. yet.

GREAT DAY

To Mr. Andrea de Segurola

Lively

Great — day!

Great day, de right-eous march-in, Great — day! Gods' gwine-ter build up .

Zi - on's walls. Zi - on's walls. De char - iot rode on de moun-tain top, —
is de day of — ju - bi-lee, —
take my breas'-plate, sword in han' —
want no cow - ards in our ban', —

God's gwine-ter build up Zi - on's walls, My God He spoke an' de
 God's gwine-ter build up Zi - on's walls, De Lord has set his —
 God's gwine-ter build up Zi - on's walls, An' march out bold - ly, —
 God's gwine-ter build up Zi - on's walls, We call for val - iant

char-i - ot stop, God's gwine-ter build up Zi - on's walls. Dis
 peo - ple free, God's gwine-ter build up Zi - on's walls. Gwine
 in - a de field, God's gwine-ter build up Zi - on's walls. We
 heart - ed men, God's gwine-ter build up Zi - on's walls.

Great — day! Great day, de right - eous march - in', Great —

day! God's gwine-ter build up Zi - on's walls. Zi - on's walls.

WALK IN JERUSALEM JUS' LIKE JOHN

To Mr. Franklin P. Adams

Lively

I want— to be read - y,

mf-pp

I want— to be read - y,— I want— to be read - y,— to

1 2

walk in Je - ru - sa - lem jus' like John. jus' like John. John said— de cit - y was John! Oh, John! what Pet - er was preach-in' at

mp

jus' foursquare, Walk in Je - ru - sa - lem jus' like John, An' he de - clared he'd
 do you say? Walk in Je - ru - sa - lem jus' like John, Dat I'll be dere in de
 Pen - ta - cost, Walk in Je - ru - sa - lem jus' like John, He was en - dowed wid de

meet me dere; Walk in Je - ru - sa - lem 1 jus' like John. Oh, _____
 com - in' day, Walk in Je - ru - sa - lem 2 jus' like John. When _____
 Hol - y Ghost, Walk in Je - ru - sa - lem _____ jus' like John.

I want - to be read - y, I want - to be read - y, — I want - to be

read - y, — to walk in Je - ru - sa - lem 1 jus' like John. 2 jus' like John.

SAME TRAIN

To Mr. Carl Van Vechten

Moderately Slow

The musical score is written for voice and piano. It begins with a piano introduction in B-flat major, 4/4 time, marked 'Moderately Slow'. The piano part features a steady eighth-note bass line and chords in the right hand. The voice enters in the second system with the lyrics 'Same train, same train, Same train'. The piano accompaniment continues with various dynamics including *mf*, *mp*, *pp*, and *mf-pp*. The third system continues the vocal melody with the lyrics 'car-ry my moth-er, Same train, same train, Same train car-ry my moth-er; Same train'. The piano part provides harmonic support throughout.

mf

mp

pp

mf-pp

Same train, same train, Same train

car-ry my moth-er, Same train, same train, Same train car-ry my moth-er; Same train

be back to-mor-rer, Same train, same train._ Same train _ car-ry my sis-ter,

Same train, _ same train, _ Same train _ car - ry my sis - ter,

Same train, _ same train, _ Same train _ car - ry my sis - ter;

Same train _ be back to-mor-rer, Same train, _ same train._

Same train — a — blow — in' at de sta — tion, Same train, —

mf-pp

same train, — Same train, — blow — in' at de sta — tion, Same train, —

same train, — Same train — a — blow — in' at de sta — tion, Same train —

be back to — mor — rer, Same train, — same train. — same train. —

1 2 *ritard*

ritard

WHEN I FALL ON MY KNEES

(WID MY FACE TO DE RISIN' SUN)

To the memory of Bob Cole

Moderately Slow

knees; Let us break bread to - ged - der, on our
knees; Let us drink wine to - ged - der, on our

knees, yes, on our our knees; When I fall on my
knees, yes, on our knees;

knees, Wid my face to de ris - in' sun; Oh, Lord, have

mer - cy on me. Let us me. Let us

praise God to - ged - der, on our knees, on our knees, Let us

praise God to - ged - der, on our knees, on our knees; When I

fall on my knees, wid my face to de ris - in' sun, Oh,

Lord, have mer - cy on me. _____

RISE UP SHEPHERD AN' FOLLER

To Mr. Julius Bledsoe

Slowly - with expression and steady swing

Der'es a star in de Eas' on -
Take good heed to de

Christ-mas morn, Rise up Shep-herd an' fol-ler, It will
An - gels' word, Rise up Shep-herd an' fol-ler, You'll for -

lead to de place where de Sav-iour's born; - Rise up Shep-herd an' fol-ler. -
get yo' flock you'll for - get yo' herd; - Rise up Shep-herd an' fol-ler. -

Leave yo' flocks an' leave yo' lam's, Rise up Shep-herd an' fol-ler, fol-ler,

Leave yo' sheep an' leave yo' rams, Rise up Shep-herd an' fol-ler, yes, fol-ler,

Fol - ler, fol - ler, rise up Shep-herd an' fol-ler, fol-ler, Fol-ler de star of

Last Time—Slower and softer by degrees.

Beth-le - hem,— Rise up Shep-herd an' fol ler.— If you fol - ler.—

DO DON'T TOUCH-A MY GARMENT, GOOD LORD,
I'M GWINE HOME

To Miss Florence Mills

Moderately Lively

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderately Lively'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part consists of a right hand and a left hand. The vocal line is written in a single staff. The lyrics are: 'Do don't touch - a my gar - ment, - Good Lord, Good Lord. Do don't touch - a my gar - ment, - Good Lord, I'm gwine home. - Oh, Lord, I'm gwine home. - To yo'. God - an' my God, - Good'. The piano accompaniment includes dynamic markings: *mf*, *mf-pp*, and *pp*. There are also first and second endings indicated by bracketed numbers 1 and 2. The score ends with a double bar line.

Do don't touch - a my gar - ment, - Good Lord, Good Lord.

Do don't touch - a my gar - ment, - Good Lord, I'm gwine home. - Oh,

Lord, I'm gwine home. - To yo'. God - an' my God, - Good

Lord, Good Lord. To yo' God — an' my God, — Good

1 Lord, I'm gwine home. — To 2 Lord I'm gwine home. —

Do don't touch - a my slip - pers, — Good Lord, Good Lord.

Do don't touch - a my slip - pers, — Good Lord, I'm gwine home. — Oh,

touch me not — lit - tle Ma - ry, — Good Lord, Good Lord.

The first system of the musical score is in G major (one sharp) and 4/4 time. The vocal line begins with a half note G, followed by a quarter note A, a quarter note B, and a half note C. The piano accompaniment starts with a half note G in the right hand and a half note G in the left hand, both marked *mp*. The system concludes with a half note G in the vocal line and a half note G in the piano accompaniment.

Touch me not lit - tle Ma - ry, — Good Lord, I'm gwine home. — (Oh breth - er - en)

The second system continues the melody. The vocal line has a half note G, a quarter note A, a quarter note B, and a half note C. The piano accompaniment features a half note G in the right hand and a half note G in the left hand, marked *ff*. The system ends with a half note G in the vocal line and a half note G in the piano accompaniment.

Do don't touch - a my star - ry crown. Good Lord, Good Lord.

The third system continues the melody. The vocal line has a half note G, a quarter note A, a quarter note B, and a half note C. The piano accompaniment features a half note G in the right hand and a half note G in the left hand. The system ends with a half note G in the vocal line and a half note G in the piano accompaniment.

Do don't touch - a my star - ry crown, Good Lord, I'm gwine home. — To

The fourth system continues the melody. The vocal line has a half note G, a quarter note A, a quarter note B, and a half note C. The piano accompaniment features a half note G in the right hand and a half note G in the left hand, marked *p*. The system ends with a half note G in the vocal line and a half note G in the piano accompaniment.

yo' God — an' my God, — Good Lord, Good Lord. To

mf

yo' God — an' my God, — Good Lord, I'm gwine home. — Good

pp

Lord, Good Lord, — Good Lord, Good Lord, Good

mp

Lord, Good Lord, — Good Lord, I'm gwine home. —

LORD, I WANT TO BE A CHRISTIAN IN-A MY HEART

To Mr. Clarence Cammeron White

Slowly (with religious fervor)

Lord, I

want to be a Chris-tian in-a my heart, in-a my heart, Lord, I
 want to be more ho-ly in-a my heart, in-a my heart, Lord, I

want to be a Chris-tian in-a my heart. I don't
 want to be more ho-ly in-a my heart. I just

want to be like Ju-das in-a my heart, in-a my heart. I don't
 want to be like Je-sus in-a my heart, in-a my heart. I just

want to be like Ju-das in-a my heart..
 want to be like Je-sus in-a my heart.. In-a my

heart In-a my heart, Lord, I

ff - mp *mp Last time*

want to be a Chris-tian in-a my heart, In-a my

little slower *mp*

heart. Lord I heart.

pp

A LITTLE TALK WID JESUS MAKES IT RIGHT

To my sister A. M. Edwards

Moderately Fast

mf

O, a

mf-pp

lit-tle talk wid Je-sus, makes it right, all right; Lit-tle talk wid Je-sus makes it

right, all right. Lord, trou-bles of ev-'ry kind, Thank God, I'll al-ways find, Dat a

lit-tle talk wid Je-sus makes it right. — O, a right. — My

pp

broth - er, I re - mem - ber, when I was a sin - ner lost, I

cried "Have mer - cy Je - sus," But still my soul was toss'd; 'Til I

heard King Je - sus say, "Come here, I am de way," An' a

lit - tle talk wid Je - sus, makes it right. _____ Some -

times de fork - ed light - nin' an' mut - ter - in' thun - der too, Of

tri - als an' tem' - ta - tion make it hard for me an' you, But

Je - sus, is our frén', He'll keep us to de en' — An' a

lit - tle talk wid Je - sus, makes it right. — O, a

lit - tle talk wid Je - sus, makes it right, all right.

Lit - tle talk wid Je - sus, makes it right, all right. Lord,

trou - bles of ev - 'ry kind, Thank God, I'll 'al - ways find, Dat a

lit - tle talk wid Je - sus, makes it right.

PO' MOURNER'S GOT A HOME AT LAS'

To Mr. Harry T. Burleigh

Slowly (prayerfully)

mf *mf-pp*

Hm

Hm my Lord! Hm Po'

1
mourn-er's got a home at las'. Mourn-er's got a home at las'. O,

2

Mourn - er, _ _ _ _ _ mourn - er, _ _ _ _ _ Aint you tired o' mourn-in', _ _
Sin - ner, _ _ _ _ _ sin - ner, _ _ _ _ _ Aint you tired o' sin - nin', _ _

ff

Bow down on - a yo' knees an' join de ban' wid de an - gels. O,

mp

No harm, Lord, no harm, Go tell brud-der E - li - jah,

f

No harm, Lord, no harm, Po' mourn-er's got a home at las' Dere's

f

mourn-er's got a home at las'. O, gamb-ler, gamb-ler,

ff

Ain't you tired o' gamb - lin' — Bow down on - a yo' knees an' —

join de ban'wid de an - gels. — Hm —

Hm — my Lord, — Hm — Po'

ritard. e dim.
mourn - er's got a home at las'. —

MARY AN' MARTHA JES' GONE 'LONG (TO RING DEM CHARMIN' BELLS)

Note—"Charmin" is the dialect equivalent of "chiming"

To Mrs. Edith Barbee Moseley

Lively

Ma-ry an' Mar - tha jes' gone 'long, Ma-ry an' Mar - tha jes' gone 'long,

Ma-ry an' Mar - tha jes' gone 'long, To ring dem charm-in' bells, O, Yes, Sis-ter

bells. Cry - in', Free grace an' dy - in' love, Free grace an' dy - in' love,

Free grace an' dy - in' love, To ring dem charm-in' bells. Cry-in' bells. O, de

1 2

pp

preach-er an' eld - er jes' gone 'long, Preach-er an' eld - er jes' gone 'long,
moth-er an' fath - er jes' gone 'long, Moth-er an' fath - er jes' gone 'long,

mf

Preacher an' eld - er, jes' gone 'long-To ring dem charm-in' bells. Yes. My ol'
Moth-er an' fath - er, jes' gone 'long-To ring dem charm-in'

1

Free grace an' dy - in' love, Free grace an' dy - in' love,
bells. Cry-in'

2

mp

Free grace an' dy - in' love, To ring dem charm-in' bells. O, 'way ov - er Jor-dan, Lord,

'Way ov - er Jor - dan, Lord, 'Way ov - er Jor - dan, Lord, To ring dem charm-in'

bells. Cry - in' Free grace an' dy - in' love, Free grace an' dy - in' love,

Free grace an' dy - in' love, To ring dem charm-in' bells.

GOD'S A-GWINETER TROUBLE DE WATER

To my brother "Jim"

Moderately Slow (with reverence)

The piano introduction is in G major (one sharp) and 4/4 time. It consists of four measures. The right hand plays a series of chords and arpeggiated figures, while the left hand plays a simple bass line. The first measure has a forte (*f*) dynamic marking.

The first vocal entry begins with the lyrics "Wade in de wa-ter, chil-dren, Wade in de wa-ter, chil-dren,". The melody is in G major and 4/4 time. The piano accompaniment continues with a similar pattern to the introduction, but with a mezzo-forte to piano (*mf-pp*) dynamic marking.

The second vocal entry begins with the lyrics "Wade in de wa-ter, chil-dren, God's a-gwine-ter trou-ble de wa-ter." The melody continues in G major and 4/4 time. The piano accompaniment follows the same pattern, ending with a repeat sign in the final measure.

See dat host all dressed in white, — God's a-gwine-ter trou-ble de wa-ter; De
 See dat ban' all dressed in red, — God's a-gwine-ter trou-ble de wa-ter; Looks

mf

lead - er looks like de Is - rael - ite, — God's a-gwine-ter trou-ble de wa - ter.
 like — de ban' dat Mos - es lead, — God's a-gwine-ter trou-ble de wa - ter.

Wade — in de wa - ter, chil - dren, Wade — in de wa - ter, chil - dren, Wade in de

mf - pp

wa - ter, chil - dren, God's a-gwine-ter trou-ble de wa-ter. wa-ter. _____

pp

GIMME YO' HAN'

To Mr. Richard Copley

Very Lively (with jubilant spirit)

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a whole rest followed by a half note 'O,'. The piano accompaniment consists of a series of chords and moving lines in both hands, primarily using eighth and sixteenth notes.

The second system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics: 'gim-me yo' han', Gim-me yo' han'— All I want is de love o' God;— Gim-me yo' han','. The piano accompaniment includes a dynamic marking of *mf-pp* and features various musical notations such as slurs and accents.

The third system includes a first and second ending for the vocal line. The lyrics are: 'gim-me yo' han', You mus' be lov-in' at God's com-man'. O, God's com-man'. You'. The piano accompaniment includes a dynamic marking of *pp* and features various musical notations such as slurs and accents.

The fourth system continues the vocal melody and piano accompaniment. The lyrics are: 'say you're aim-in' for de skies,— You mus' be lov-in' at 'God's com-man' Why say de Lord has set you free,— You mus' be lov-in' at God's com-man' Why seek God's grace but don't seek right,— You mus' be lov-in' at God's com-man' Dey'. The piano accompaniment includes a dynamic marking of *mf* and features various musical notations such as slurs and accents.

1 2

don't you - quit yo' tell-in' lies, - You mus' be lov-in' at God's com-man'. You
 don't you - let yo' neigh-bor be, - You mus' be lov-in' at God's com-man'. Some
 pray in de day, but none at night, You mus' be lov-in' at God's com-man'. O,

mf

gim - me yo' han' - gim - me yo' han' - All I want is de love o' God; -

Gim - me yo' han' - gim - me yo' han' - You mus' be lov-in' at God's com-man', Yes, you

mus' be lov - in' at God's com - man'.

I WANT GOD'S HEAB'N TO BE MINE

Melody collected by Harry Block

To Miss Fania Marinoff

Moderately Slow (with steady swing)

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is 'Moderately Slow (with steady swing)'. The score is divided into three systems. The first system shows the vocal melody starting with 'Yes, I' and the piano accompaniment. The second system contains the lyrics 'want God's hea-b'n to be mine, To be mine, to be mine; Yes, I'. The third system contains the lyrics 'want God's hea-b'n to be mine, Save me, Lord, save me. Yes, I me. I'. The piano part includes dynamic markings such as *mf*, *mf-pp*, and *ten.* (tension). There are also first and second endings marked with '1' and '2'.

Yes, I

want God's hea-b'n to be mine, To be mine, to be mine; Yes, I

want God's hea-b'n to be mine, Save me, Lord, save me. Yes, I me. I

hail to my moth-er, my moth-er_ hail to me_ an' de
hail to my lead-er, my lead-er_ hail to me_ an' de

las' word I heard her say, Save me, Lord, save me. I me. Yes, I
las' word I heard him say,

want God's 'hea-b'n to be mine, to be mine, to be mine; Yes, I

want God's 'hea-b'n to be mine, Save me, Lord, save me. Yes, I me.

I HEARD DE PREACHIN' OF DE WORD O' GOD

To Mr. Paul Robeson

Lively

heard de preachin' of de El - der, Preachin' de word, preachin' de word, I

heard de preachin' of de El - der, Preachin' de word o' God. I God. How

long did it rain? Can an-y one tell? Preachin' de word o' God, For

for-ty days an' nights it fell, Preachin' de word o' God. How

long was Jon.ah in de bel-ly of de whale? Preachin' de word o' God, 'Twas

three whole days an' nights he sailed, Preachin' de word o' God. When

I was a mourner I mourned 'til I got through, Preachin' de word o' God. My

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), indicating G major. The vocal line begins with a quarter note G, followed by eighth notes A, B, C, D, E, F#, G, and then a half note A. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

knees got ac-quainted wid de hill-side too, Preachin' de word o' God. I

The second system continues the melody. The vocal line has a half note G, followed by quarter notes A, B, C, D, E, F#, and a half note G. The piano accompaniment continues with similar rhythmic patterns, including some chords in the right hand.

heard de preachin' of de El-der, Preachin' de word, preachin' de word; I heard de

The third system begins with a mezzo-forte (*mf*) dynamic marking. The vocal line starts with a half note G, followed by quarter notes A, B, C, D, E, F#, and a half note G. The piano accompaniment includes more complex chordal textures in the right hand.

Little slower
preachin' of de El-der, Preachin' de word o' God. Yes, preachin' de word o' God.

The fourth system is marked *Little slower*. The vocal line begins with a half note G, followed by quarter notes A, B, C, D, E, F#, and a half note G. The piano accompaniment features a strong, rhythmic pattern in the right hand, with a forte (*ff*) dynamic marking appearing towards the end of the system.

DEATH'S GWINETER LAY HIS COLD ICY HANDS ON ME

(Familiar Version)

To Miss Rita Romilly

Slowly (with pathos)

The musical score is written for voice and piano. It begins with a piano introduction in B-flat major, 4/4 time, marked 'Slowly (with pathos)'. The piano part features a series of chords and descending lines in the right hand, and a steady eighth-note accompaniment in the left hand. The vocal part enters with the lyrics 'Death is gwine-ter lay his cold i-cy hands on me, Lord, on me Death is gwine-ter lay his cold i-cy hands on me. O, me. One'. The score includes dynamic markings such as *mf* and *mf-pp*, and repeat signs with first and second endings. The key signature has two flats (B-flat major), and the time signature is 4/4.

Death is gwine-ter lay his cold i-cy hands on

me, Lord, on me Death is gwine-ter lay his

cold i-cy hands on me. O, me. One

morn - in' I was walk - in' 'long, I heard a voice an' -

mf

saw no man; Said go in peace an' sin no mo', Yo'

sins fo'-giv'n an' yo' soul set free. One o' dese morn - in's it

mf

won't be long, You'll look fo' me, an' I'll be gone, Yes,

one o' dese morn-ins 'bout twelve o' clock, Dis ol' worl' am gwine-ter _

reel an' rock. Death _ is gwine-ter lay his cold i - cy

hands on me, Lord, on me; _ Death _ is gwine-ter

lay his cold i - cy hands on me, Lord!

DEATH'S GWINETER LAY HIS COLD ICY HANDS ON ME
(Rare Version)

To Mme. Marguerite d'Alvarez

Slowly (with feeling)

The piano introduction is in G major and 4/4 time. It consists of five measures. The right hand plays a series of chords and a descending line, while the left hand provides a steady bass accompaniment.

O, sin-ner, sin-ner, you bet-ter pray, Death's gwine-ter lay his

The first vocal line is in G major and 4/4 time. The melody is simple and expressive, with a descending line in the final measure. The piano accompaniment consists of chords and a steady bass line.

cold i - cy hands on me, Or yo' soul will get los' at de

The second vocal line continues the melody from the first line. The piano accompaniment features a more active bass line in the final measure.

judg-ment day, Death's gwine-ter lay his cold i - cy hands on me.

The third vocal line concludes the phrase. The piano accompaniment features a more active bass line in the final measure.

Some o' dese morn-in's bright an' fair, Death's gwine-ter lay his cold i - cy

hands on me, I'll take - a my wings an' cleave de air,

Death's gwine-ter lay his cold i - cy hands on me. Cry-in'

O, Lord! Cry-in' O, my Lord, Cry - in'

O, Lord! Death's gwine-ter lay his

cold i - cy hands on me. Cry - in' me. Yes,

I'm so glad I've been re-deem'd, Death's gwine-ter lay his cold i - cy

hands on me I'm read - y fo' to cross ol' Jor - dan's stream,

Death's gwine-ter lay his cold i - cy hands on me. Cry - in'

O, Lord! Cry - in' O, my Lord! Cry - in'

O, Lord! Death's gwine-ter lay his cold i - cy

hands on me. on me.

YOU MUS' HAB DAT TRUE RELIGION

To Miss Rebecca West

Moderately Lively

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Moderately Lively'. The score is divided into three systems, each with a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *mf*, *mf-pp*, and *pp*. The vocal line includes lyrics in a dialectal form. The score concludes with a double bar line and repeat signs.

System 1:

Vocal: You

Piano: *mf*

System 2:

Vocal: mus' hab dat true re - li - gion, You mus' hab' yo' soul con-ver - ted, You

Piano: *mf-pp*

System 3:

Vocal: mus' hab dat true re - li - gion, You can't cross dere. O, yes, you dere.

Piano: *pp*

Whar you gwine po' sin - nah,
 Whar you gwine po' li - ar, Whar you gwine, I say, = Im a'
 Whar you gwine po' gam - bler,
 Whar you gwine back slid - er,

gwine down to de rib-buh ob Jor-dh, You can't cross dere. O, dere. Lord knows, You

Mus' hab dat true re-li-gion, You mus' hab yo' soul con-ver-ted, You

mus' hab dat true re-li-gion, You can't cross dere. O, yes, you dere.

TOO LATE
(OR DONE CARRY DE KEY AN' GONE HOME)

To the memory of Mme. C. J. Walker

Moderato - Legato

The first system of the musical score is in 4/4 time with a key signature of one flat (B-flat). It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note B-flat, and then a half note A. The piano accompaniment starts with a half note B-flat in the right hand and a half note A in the left hand. The tempo/mood is marked 'Moderato - Legato'. Dynamics include *mf* and *mf-pp*. The lyrics 'Too late, — too late, sin-nah,' are written below the vocal line.

The second system continues the musical score. The vocal line has a half note B-flat, followed by a half note A, and then a half note G. The piano accompaniment continues with chords and single notes. The lyrics 'Hm — too late; Too late, — too late, sin-nah, Car-ry de key an' gone home.' are written below the vocal line. Dynamics include *mf* and *mf-pp*.

The third system of the musical score shows the vocal line with a half note B-flat, followed by a half note A, and then a half note G. The piano accompaniment continues with chords and single notes. The lyrics 'Mas-sa Je - sus lock de do' O, Lord! too late; Mas-sa Je - sus' are written below the vocal line. The dynamic *mp* is marked at the beginning of the piano part.

lock de do', Car-ry de key an' gone home. Lock de do' an' take de key,-

O, Lord! too late; Lock de do' an' take de key,- Car-ry de key an' gone home.

Too late,- too late, false pre-ten-der, Hm— too late; Too late, too late, back-sli-der,

Car-ry de key an' gone home. Mas-sa Je-sus lock de do' O,— too late;

Lock de do' an' take de key, Car-ry de key an' gone home. Mas-sa Je-sus

lock de do' O, Lord! too late; Lock de do' an' take de key,

Car-ry de key an' gone home. Too late, too late, sin-nah, Hm

too late; Too late, too late, sin-nah, Car-ry de key an' gone home.

OH, YES! OH, YES! WAIT 'TIL I GIT ON MY ROBE

To Mr. Alain Locke

Moderately Lively

I

come dis night to — sing an' pray, — Oh, yes, Oh, yes, To drive ol' Sat-an
heab-'nly home is — bright an' fair, — Oh, yes, Oh, yes, But migh-ty few can

far a - way, — Oh, yes, Oh, yes. Dat Oh, yes. Oh,
en - ter dere, — Oh. yes, —

wait 'til I git on my robe, wait 'til I git on my robe,

mf-pp

Wait 'til I git on my robe, Oh, yes,

1 Oh, yes. Oh, yes. Oh, I went down in de if you want-er catch dat what do you think he bow yo' knees up

2

pp *mf*

val-ley to pray, Oh, yes, Oh, yes. I heab - 'nly breeze, Oh, yes, Oh, yes. Go said to me, Oh, yes, Oh, yes. You're too on de groun', Oh, yes, Oh, yes. An'

met ol' Sa - tan — on de way, — Oh, yes,
 down in de val - ley on yo' knees an' pray, — Oh, yes,
 young to — pray — an' too young to die, — Oh, yes,
 ask yo' Lord — to — turn you 'roun' — Oh, yes,

Oh, yes. An' Oh, yes. Oh, wait 'til I git on my robe,
 Oh, yes. Now Oh, Oh,

Wait 'til I git on my robe, Wait 'til I

git on my robe, Oh, yes. Oh, yes. Oh, Oh, yes.

DEATH COME TO MY HOUSE HE DIDN'T STAY LONG

To Mr. James Priaulx

Moderately Slow

Hal - le - lu - u -

u, — Hal - le - lu, O, my Lord, — I'm wine-ter see my moth-er a -

gain, Hal - le - lu. — Hal - le - lu. — Death come to

my house, he did - n't stay long, I look on de bed, an' my moth-er was
 my house, he did - n't stay long, I look on de bed, an' my fath-er was
 my house, he did - n't stay long, I look on de bed, an' my sis - ter was
 my house, he did - n't stay long, I look on de bed, an' my broth-er was

gone, — I'm gwine - ter see my moth - er a - gain, Hal - le -
 gone, — I'm gwine - ter see my fath - er a - gain, Hal - le -
 gone, — I'm gwine - ter see my sis - ter a - gain, Hal - le -
 gone, — I'm gwine - ter see my broth - er a - gain, Hal - le -

1
 lu. — Death come to lu. — Hal - le - lu - u -
 lu. — Death come to
 lu. — Death come to

p *mf pp*

u, — Hal - le - lu, O, my Lord, — I'm gwine - ter see my moth - er a -

1 2
 gain, Hal - le - lu. — Hal - le - lu. —

p *mf*

RUN, MARY, RUN
(I KNOW DE UDDER WORL' IS NOT LIKE DIS)

To Miss Marie Cahill

Moderately Lively

The musical score is written in 2/4 time. It begins with a piano introduction in the right hand, marked *ff* (fortissimo), consisting of a series of chords and eighth notes. The vocal line enters in the second measure with the lyrics "Run, Ma - ry, run,". The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand. The vocal line continues with "Run, Ma - ry, run, Oh, run, Ma - ry, run, I". The piano accompaniment provides harmonic support with chords and moving lines. The final section of the score is marked with first and second endings. The first ending leads back to the beginning of the vocal phrase, and the second ending concludes the piece. The piano accompaniment is marked *pp* (pianissimo) in the final section.

Run, Ma - ry, run,

Run, Ma - ry, run, Oh, run, Ma - ry, run, I

know de ud - der worl' is not like dis. Oh, not like dis.

Fire in de Eas' an' a fire in de Wes' I
Jor - dan's riv - er is a riv - er to cross, I

know de ud - der worl' is not like dis. Boun' to burn de
know de ud - der worl' is not like dis. Stretch yo' rod an'

wil - der - ness, I know de ud - der worl' is not like dis.
come a - cross, I know de ud - der worl' is

not like dis. Swing low sweet cha - ri - ot in - to de Eas', I
not like dis. low sweet cha - ri - ot in - to de Norf, I
if dis was de judg - ment day, I

know de ud - der worl' is not like dis, Let God's chil - dren
 know de ud - der worl' is not like dis, Give me de gol' wid -
 know de ud - der worl' is not like dis, Ev' - ry sin - ner would

have some peace, I know de ud - der worl' is not like dis, Swing
 out de dross, I know de ud - der worl' is not like dis, Swing
 want to pray, I know de ud - der worl' is not like dis, Ol'

low sweet cha - ri - ot in - to de Wes' I know de ud - der worl' is
 low sweet cha - ri - ot in - to de Sout' I know de ud - der worl' is
 trou - ble it come like a gloom - y cloud I know de ud - der worl' is

not like dis. Let God's chil - dren have some res', I
 not like dis. Let God's chil - dren sing and shout, I
 not like dis. Gad - der thick an' thun - der loud, I

1 2

know de ud - der worl' is not like dis. Swing
 know de ud - der worl' is not like dis. Now
 know de ud - der worl' is not like dis.

Run, Ma - ry, run, Run, Ma - ry, run, Oh,

mf ff

run, Ma - ry, run, I know de ud - der worl' is

1 2

not like dis, Oh, not like dis.

ff

CHILLY WATER

To Mr. Roland Hayes

Moderately slow

The piano introduction is in B-flat major, 4/4 time, and marked *mf*. It consists of five measures. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The first vocal entry begins with the lyrics "Chil - ly wa - - ter, Chil - ly - wa -". The melody is simple, using half and quarter notes. The piano accompaniment continues with a steady harmonic support, marked *mf*.

The second vocal entry continues the melody with the lyrics "ter, Hal - le - lu - jah to dat Lam', to dat Lam', I". The piano accompaniment features a repeat sign with two endings, marked *mf*.

The third vocal entry includes the lyrics: "know dat water is_ chilly an' col',_ An' a Hal - le - lu - jah
in - a dat ark_ de_ little dove moaned, An' a Hal - le - lu - jah
Satan's jes' like_ a_ snake in de grass, An' a Hal - le - lu - jah
brothers an' sis - ters one_ an' all,_ An' a Hal - le - lu - jah". The piano accompaniment is marked *mp* and provides a steady harmonic background.

to dat Lam' But I have Je - sus in a my soul, An' a
 to dat Lam' Christ Je - sus standin' as de cor - ner stone, An' a
 to dat Lam' He's watchin' for to bite_ you_ as a you pass, An' a
 to dat Lam' Youd bet - ter be_ ready when de roll_ is call, An' a

Hal - le - lu - jah to dat Lam' O,
 Hal - le - lu - jah to dat Lam' Ol'
 Hal - le - lu - jah to dat Lam' O,
 Hal - le - lu - jah to dat Lam'

Chil - ly wa - ter, Chil - ly wa -

ter, Hal - le - lu - jah to dat Lam' to dat Lam'

RISE, MOURNER, RISE

To Mr. Witter Bynner

Moderately Lively

Piano introduction in B-flat major, 2/4 time. The music is marked *ff* (fortissimo) and features a series of chords and moving lines in both the treble and bass staves.

Vocal entry with piano accompaniment. The vocal line begins with the lyrics: "Rise, _____ mourn - er, rise, _____ mourn - er, _____". The piano accompaniment is marked *mf-mp* (mezzo-forte to mezzo-piano).

Rise, _____ mourn - er, rise, _____ mourn - er, _____
Rise, _____ seek - er, rise, _____ seek - er, _____ Oh,
Rise, _____ sin - ner, rise, _____ sin - ner, _____

Vocal line with piano accompaniment. The vocal line includes the lyrics: "cant you rise an' tell what de Lord has done for you?". The piano accompaniment is marked *mp* (mezzo-piano).

cant you rise an' tell what de Lord has done for you?

Vocal line with piano accompaniment. The vocal line includes the lyrics: "you? Yes he's ta - ken my feet out of de mi' - ry". The piano accompaniment is marked *mf* (mezzo-forte).

you? Yes he's ta - ken my feet out of de mi' - ry

1

clay, — An' he's placed 'em on de right side of my Fath - er. — Yes he's

2

Fath - er. — Rise, — mourn - er,

mp-pp

Last time -

rise — mourn - er, — Oh, can't you rise an' tell what de

Last time -

Little slower

1 2

Lord has done for you. you. —

Little slower *pp*

DE ANGEL ROLL DE STONE AWAY

To Mr. William Arms Fisher

Moderately Slow

The musical score is written for voice and piano. It consists of three systems of music. The first system shows the vocal melody and piano accompaniment for the first line of the song. The second system continues the melody and accompaniment for the second line. The third system continues for the third line. The piano part features a variety of chords and melodic lines, including some with grace notes and slurs. The vocal part is simple and easy to sing, with lyrics written below the notes. The tempo is marked 'Moderately Slow'.

De an-gel roll de

stone a - way; ——— De an-gel roll de stone a - way; ———

— 'Twas on a bright an' shi - ny morn, When de trum - pet be - gin to

soun; De an-gel roll de stone a - way. — De an-gel way. — Sis-ter

pp

Ma - ry came a - run - nin', — at de break o' day, —
 look-in' for my Sav - iour, — tell me where He lay, —
 sol - jabs dere a - plen - ty, — stand-in' by de do', —
 Pi - late an' his wise men, — didn't know what to say, — De

mf

Brought de news fòm heab - en, De stone done roll a - way. I'm-a —
 High up on de moun-tain, De stone done roll a - way. De —
 But dey could not hin - der, De stone done roll a - way. Ol' —
 mir - a - cle was on dem, De stone done roll a - way. De an-gel

roll de stone a - way _____ De an - gel

roll de stone a - way; _____ 'Twas on a bright an shi - ny

morn, When de trum - pet be - gin to soun; De an - gel roll de

stone a - way. _____ De an - gel way. _____

1 2

pp

GWINETER RIDE UP IN DE CHARIOT SOON-A IN DE MORNIN'

To Mr. Countée Cullen

Lively

Gwineter

The musical score is written in G major (one sharp) and 2/4 time. It consists of four systems of music. The first system shows the beginning of the piano introduction. The second and third systems contain the vocal melody with lyrics. The fourth system concludes the piece with a final piano accompaniment.

System 1: Piano introduction. Treble clef, G major. The right hand plays a series of eighth notes, while the left hand provides a steady bass line with chords.

System 2: Vocal entry. The vocal line begins with the lyrics "ride up in de char-iot, Soon-a in de morn-in' Ride up in de char - lot,". The piano accompaniment continues with a similar rhythmic pattern, marked *mf. pp*.

System 3: Continuation of the vocal melody. The lyrics are "Soon-a in de morn-in' Ride up in de char-iot, Soon-a in de morn-in' An' I". The piano accompaniment supports the vocal line with sustained chords and moving bass lines.

System 4: Final section. The vocal line concludes with "hope I'll jine de ban'. Gwine-ter ban'. O, Lord, have_". The piano accompaniment features a repeat sign with two endings. The first ending leads back to the beginning, and the second ending concludes the piece. The piano part is marked *pp* and *mf*.

mer-cy on me, O, Lord, have mer-cy on me, O, Lord, have—

mer - cy on. me, An' I hope I'll jine de ban! ban! Gwineter

Meet my broth - er dere, yes, soon - a in de morn - in'
 Chat - ter wid de an - gels, soon - a in de morn - in'
 Meet my Mas - sa Je - sus, soon - a in de morn - in'
 Walk and talk wid Je - sus, soon - a in de morn - in'

Meet my broth - er dere, yes, soon - a in de morn - in' Meet my broth - er dere, yes,
 Chat - ter wid de an - gels, soon - a in de morn - in' Chat - ter wid de an - gels,
 Meet my Mas - sa Je - sus, soon - a in de morn - in' Meet my Mas - sa Je - sus,
 Walk and talk wid Je - sus, soon - a in de morn - in' Walk and talk wid Je - sus,

soon - a in de morn - in' An' I hope I'll jine de ban' Gwineter
 soon - a in de morn - in' An' I hope I'll jine de ban' Gwineter
 soon - a in de morn - in' An' I hope I'll jine de ban' Gwineter
 soon - a in de morn - in' An' I hope I'll jine de ban' Gwineter

O, Lord, have — mer - cy on me, O, Lord, have

mer - cy on me, O, Lord, have — mer - cy on me' An' I

hope I'll jine de ban' ban' I hope I'll jine de ban'

Little Slower

MARY HAD A BABY, YES, LORD

To Mr. Walter F. White

Moderately Slow (with tenderness)

The musical score is written for voice and piano. It begins with a piano introduction in G major, 4/4 time, marked 'Moderately Slow (with tenderness)'. The introduction features a melody in the right hand and a bass line in the left hand, with a mezzo-forte (mf) dynamic. The vocal entry begins with the lyrics: 'Ma - ry had a ba - by, Yes, Lord! Ma - ry had a ba - by, What did she name him? Yes, Lord! What did she name him?'. The piano accompaniment for the vocal entry is marked mezzo-piano to piano-pp (mp-pp). The score continues with a second vocal phrase: 'Yes, my Lord; Ma - ry had a ba - by, Yes, Lord! De Yes, my Lord; What did she name him? Yes, Lord! De'. The piano accompaniment continues with chords and a bass line. The final section of the score includes the lyrics: 'peo-ple keep - a com - in' an' de train done gone. peo-ple keep - a com - in' an' de train done gone. She'. This section features a first ending (marked '1') and a second ending (marked '2'). The piano accompaniment for the final section is marked piano (p) and piano-piano (pp).

Ma - ry had a ba - by, Yes, Lord! Ma - ry had a ba - by,
What did she name him? Yes, Lord! What did she name him?

Yes, my Lord; Ma - ry had a ba - by, Yes, Lord! De
Yes, my Lord; What did she name him? Yes, Lord! De

peo-ple keep - a com - in' an' de train done gone.
peo-ple keep - a com - in' an' de train done gone. She

name him King— Je - sus, Yes, Lord! Name him King— Je - sus,
 name him Might-y Couns'-lor, Yes, . Lord! Name him Might-y Couns'-lor,
 where— was he born?— Yes, Lord! Where— was he born?—
 born— in a man-ger, Yes, Lord! Born— in a man-ger,

Yes, my Lord; Name him King— Je - sus, Yes, Lord! De
 Yes, my Lord; Name him Might-y Couns'-lor, Yes, Lord! De
 Yes, my Lord; Where— was he born?— Yes, Lord! De
 Yes, my Lord; Born— in a man-ger, Yes, Lord! De

peo - ple keep - a com - in' an' de train done gone. She, _____
 peo - ple keep - a com - in' an' de train done gone. Oh, _____
 peo - ple keep - a com - in' an' de train done gone. Oh, _____
 peo - ple keep - a com - in' an' de train done gone. _____

I'M GWINE UP TO HEAB'N ANYHOW

To my sister Grace Nail Johnson

Somewhat Lively

The musical score is written for voice and piano. It features a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Somewhat Lively'. The score is divided into three systems. The first system shows the vocal melody starting with 'An - y -' and the piano accompaniment. The second system continues the vocal melody with 'how, — an - y - how, — an - y - how my Lord! — An - y - how, — yes, an - y -' and the piano accompaniment. The third system concludes with 'how; — I'm gwine up to hea-b'n an - y - how. An - y - how. If yo'' and includes first and second endings for the piano part. Dynamics include *mf*, *mf-pp*, *mp*, and *pp*.

mf

mf-pp

mp

pp

An - y -

how, — an - y - how, — an - y - how my Lord! — An - y - how, — yes, an - y -

how; — I'm gwine up to hea-b'n an - y - how. An - y - how. If yo'

1 2

brud - der talk a - bout you, An' scan - da - lize yo' name, — Down at de
 sis - ter talk a - bout you, An' scan - da - lize yo' name, — Down at de
 preach - er talk a - bout you, An' scan - da - lize yo' name, — Down at de
 dea - con talk a - bout you, An' scan - da - lize yo' name, — Down at de

cross — you mus' bow, —
 cross — you mus' bow, —
 cross — you mus' bow, — I'm gwine up to hea-b'n an-y - how. An-y -
 cross — you mus' bow, —

how, — an-y - how, — An-y - how my Lord! — An-y - how, — yes, an-y how, — I'm

gwine up to hea-b'n an-y how. An-y gwine up to hea-b'n an-y how.

DE ANGELS IN HEAB'N GWINETER WRITE MY NAME

To Mr. Edward Wassermann

Moderately Fast

mf

O, write my name, — O, write my name;

mf - pp

O, write my name, — De Angels in de hea-b'ngwineter write my name.

1

write my name. Write my name when - a you get home, — De
Write my name in de Book of life, — De

mf

2

Angels in de hea-b'n gwineter write my name. Yes, write my name wid - a
 Angels in de hea-b'n gwineter write my name. Yes, write my name in de

gold-en pen,— De Angels in de heab'ngwineter write my name.
 drip-pin' blood,— De Angels in de heab'ngwineter write my name.

O, write my name,— O, write my name;

O, write my name,— De Angels in de heab'ngwineter write my name.

ALL I DO, DE CHURCH KEEP A-GRUMBLIN'

To Mr. and Mrs. Alfred A. Knopf

Moderately Slow (with steady rhythm)

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderately Slow (with steady rhythm)'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes dynamic markings: *mf* (mezzo-forte) in the first system, *mp-p* (mezzo-piano to piano) in the second, and *pp* (pianissimo) in the fourth. The vocal line includes the following lyrics: 'All I do, de church keep a - grumb-lin', - All I do, Lord, all I do. — All I do, de church keep a - grumb-lin', All I do, I do, I do, Yes, all I do, Lord, all I do. All I do, Lord, all I do. 1. do, Lord, all I do. 2. do, Lord, all I do. The piano accompaniment consists of chords and single notes in both hands, providing a steady harmonic background for the vocal melody.

All I

do, de church keep a - grumb-lin', - All I do, Lord, all I do. — All I

do, de church keep a - grumb-lin', All I do, I do, I do, Yes, all I

do, Lord, all I do. All I do, Lord, all I do.

1. do, Lord, all I do. 2. do, Lord, all I do.

Try my bes' for to serve — my Mas - ter, Try my bes' for to
 Try my bes' for to fol - ler my Lead - er, Try my bes' for to
 Kneel an' pray, so de dev - il won't harm me, Try my bes' for to
 Im gwine cling to de ship — o' Zi - on, Try my bes' for to

serve my Lord; Try my bes' for to serve my Mas - ter,
 serve my Lord; Try my bes' for to fol - ler my Lead - er,
 serve my Lord; Kneel an pray so de dev - il won't harm me,
 serve my Lord; Im gwine cling to de ship o' — Zi - on,

Hal - le - lu - jah.
 Hal - le - lu - jah.
 Hal - le - lu - jah. All I
 Hal - le - lu - jah.

do, de church keep a grumb - lin'. All I

do, Lord, all I do. All I do, de church keep a

grumb - lin. All I do, I do, I do, Yes, all I

1. do, Lord, all I do. All I do, Lord, all I do.
2. do, Lord, all I do.

OH, MY GOOD LORD, SHOW ME DE WAY

To Mr. David Belasco

Andante Moderato

The musical score is written for voice and piano. It begins with a vocal line on a treble clef staff in B-flat major, 4/4 time, with a tempo marking of 'Andante Moderato'. The piano accompaniment is on a grand staff (treble and bass clefs). The score is divided into four systems. The first system shows the vocal line starting with 'Oh, -' and the piano accompaniment. The second system contains the lyrics: '— my good Lord, — show me de way, Oh, — my good Lord, —'. The third system contains the lyrics: 'show me de way, Oh, — my good Lord, — show me de way,'. The fourth system contains the lyrics: 'En - ter de char - i - ot, trav - el a - long. Oh, — trav - el a - long. Ol''. The piano accompaniment includes various musical notations such as chords, arpeggios, and dynamic markings like *mf*, *mf-p*, and *pp*. The score concludes with a double bar line and repeat signs.

Oh, —

— my good Lord, — show me de way, Oh, — my good Lord, —

show me de way, Oh, — my good Lord, — show me de way,

En - ter de char - i - ot, trav - el a - long. Oh, — trav - el a - long. Ol'

No-ah sent out a mourn-in' dove, En-ter de char-i - ot, trav-el a-long, Which

brought back a tok-en of-a heabn-ly love, — En-ter de char-i-ot, trav-el a-long. Gwineter

serve — my — God while I — have breath, En - ter de char-i - ot,
When I get to heabn'gwine put on my shoes, En - ter de char-i - ot,

trav - el a - long, So I kin see my Je - sus af - ter death,
trav - el a - long, I'll walk all ov - er heabn' an' spread de news,

1. 2.

En - ter de char - i - ot, trav - el a - long. Oh, —

En - ter de char - i - ot, trav - el a - long. Oh, —

— my good Lord, — show me de way, Oh, — my good Lord, —

mp

show me de way, Oh, — my good Lord, — show me de way,

En - ter de char - i - ot, trav - el a - long.

2/4

WERE YOU THERE WHEN THEY CRUCIFIED MY LORD?

To Mr. Will Marion Cook

Tenderly (with deep emotion)

Were you

mp

This system shows the beginning of the song. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment begins with a series of chords in the right hand and single notes in the left hand, marked *mp*.

there, when they cru - ci - fied my Lord?
 there, when they nailed him to the tree?
 there, when they pierced him in the side?
 there, when the sun re - fused to shine?
 there, when they laid him in the tomb?

mp *pp*

The second system continues the melody. The vocal line has a long note on 'Lord?' followed by a descending line. The piano accompaniment features a series of chords, with a *pp* marking at the end.

Were you there, when they cru - ci - fied my
 Were you there, when they nailed him to the
 Were you there, when they pierced him in the
 Were you there, when the sun re - fused to
 Were you there, when they laid him in the

mf

The third system provides a variation of the lyrics. The vocal line continues with a similar melodic pattern. The piano accompaniment includes a *mf* marking and features some grace notes.

Lord? Oh, Some - times, it caus - es me to
 tree? Oh, Some - times, it caus - es me to
 side? Oh, Some - times, it caus - es me to
 shine? Oh, Some - times, it caus - es me to
 tomb? Oh, Some - times, it caus - es me to

mp *mf*

trem - ble, trem - ble, trem - ble. Were you there, when they
 trem - ble, trem - ble, trem - ble. Were you there, when they
 trem - ble, trem - ble, trem - ble. Were you there, when they
 trem - ble, trem - ble, trem - ble. Were you there, when they
 trem - ble, trem - ble, trem - ble. Were you there, when they

mp *mf* *pp* *Slowly-dying away*

cru - ci - fied my Lord? Were you
 nailed him to the tree? Were you
 pierced him in the side? Were you
 sun re - fused to shine? Were you
 laid him in the tomb?

softly

CAN'T YOU LIVE HUMBLE?

To Mrs. Muriel Draper

Somewhat Lively

ff

Can't_ you live hum - ble? Praise King Je - sus!

Can't_ you live hum - ble To de dy - in' Lam? Lam?

Light-nin' flash-es, thun-ders roll, Make me
Ev - 'ry - bod - y, come an' see, A man's been

f

think of my po' soul. Come here Je - sus, come here,
here from Ga - li - lee. Came down here, an' he talked to

please, See me Je - sus, on my knees.
me, Went a - way an' lef' me — free.

Can't — you live hum - ble? Praise King Je - sus!

Can't — you live hum - ble To de dy - in' Lam'? Lam'?

MOS' DONE TOILIN' HERE

To Mr. Max Ewing

Moderately Slow

The musical score is written for a voice and piano. It consists of three systems of music. The first system shows the vocal line starting with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment begins with a *mf* dynamic, featuring chords in the right hand and single notes in the left hand. The second system continues the vocal line with the lyrics "Mos' done toil - in' here, O, bre - ther - en," followed by a half note G4 and a half note Bb4. The piano accompaniment continues with similar harmonic support. The third system shows the vocal line with the lyrics "— Lord, I'm mos' done toil - in' here." followed by a first ending (marked '1') and a second ending (marked '2'). The piano accompaniment concludes with a *mp* dynamic. The score is written in a key with one flat (Bb) and a common time signature (C).

Hm _____

Mos' done toil - in' here, O, bre - ther - en, Hm _____

— Lord, I'm mos' done toil - in' here. here. I

long to shout, I love to sing Mos' done toil - in' here. I
aint been to heabn, but I been tol' Mos' done toil - in' here. De

love to praise my heabn-ly King, Mos' done toil-in' here. I
streets up dere am paved wid gol', Mos' done toil-in' here.

Hm Mos' done toil-in' here, O, bre-ther-en,

Hm Lord, I'm mos' done toil - in' here. here.

JUBALEE
(OR WHAT IS DE MATTER WID DE MOURNERS)

To my daughter Mildred

Lively

mf

Jub - a - lee, Jub - a - lee, O, — my Lord! Jub - a - lee,

mf

Jub - a - lee, O, Lord! Jub - a - lee. Jub - a - lee.

mf

What is de mat-ter wid de mourn-ers, O, my Lord! De
What is de mat-ter wid ol' Zi-on, O, my Lord! You

mp

dev-il's in de A-men cor-ner, O, Lord! Jub-a-lee.
bet-ter stop yo' fool-in' sin-ner man, O, Lord! Jub-a-lee.

Jub-a-lee, Jub-a-lee, O, my Lord! Jub-a-lee,

mf

Jub-a-lee, O, Lord! Jub-a-lee. Jub-a-lee.

1 2

'ZEKIEL SAW DE WHEEL

To my wife, Nora E. Johnson

Moderato

Wheel, oh, wheel,

Wheel in de mid-dle of a wheel; Wheel, oh, wheel,

Wheel in de mid-dle of a wheel. 'Ze-kiel saw de wheel of time,
'Way up yon-der on de moun-tain top,

Wheel in de mid-dle of a wheel, Ev - 'ry spoke was hu-man kind,
Wheel in de mid-dle of a wheel, My Lord spoke an'de char-iot stop,

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked 'Moderato'. The score is divided into four systems. The first system shows the vocal melody and piano accompaniment. The second system continues the melody and accompaniment. The third system includes a key signature change to two sharps (F#, C#) and a dynamic change to 'pp' (pianissimo). The fourth system continues the melody and accompaniment. The piano part features various musical notations, including chords, arpeggios, and dynamic markings such as 'mf' (mezzo-forte) and 'pp' (pianissimo).

Wheel in de mid-dle of a wheel. 'Ze-kiel saw de wheel, 'Way up in de
 Wheel in de mid-dle of a wheel.

mid-dle of de air, 'Ze-kiel saw de wheel, 'Way in de mid-dle of de

air. De big wheel run by faith, Lit-tle wheel run by de

grace of God; Wheel wid-in a wheel, 'Way in de mid-dle of de

air, Oh de big wheel run by faith, Lit-tle wheel run by de

mp

This system features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a half note 'air,' followed by eighth notes 'Oh de big wheel run by faith,' and ends with a half note 'Lit-tle wheel run by de'. The piano accompaniment consists of chords and moving lines in both hands, with a mezzo-piano (*mp*) dynamic marking.

grace of God; Wheel wid-in a wheel, 'Way in de mid-dle of de air.

This system continues the vocal melody and piano accompaniment. The vocal line has a half note 'grace of God;', followed by eighth notes 'Wheel wid-in a wheel,', and ends with a half note ''Way in de mid-dle of de air.'. The piano accompaniment continues with chords and moving lines.

Wheel, oh, wheel, Wheel in de mid-dle of a wheel.

pp

pp

This system features a vocal melody and piano accompaniment. The vocal line begins with a half note 'Wheel, oh, wheel,', followed by eighth notes 'Wheel in de mid-dle of a wheel.'. The piano accompaniment continues with chords and moving lines, with a piano (*pp*) dynamic marking.

Wheel, oh, wheel, Wheel in de mid-dle of a wheel.

This system concludes the vocal melody and piano accompaniment. The vocal line begins with a half note 'Wheel, oh, wheel,', followed by eighth notes 'Wheel in de mid-dle of a wheel.'. The piano accompaniment continues with chords and moving lines, ending with a final chord.

WALK, MARY, DOWN DE LANE

To the memory of Ernest Hogan

Moderately Slow

The piano introduction is in 4/4 time and B-flat major. It begins with a treble clef staff showing four measures of whole rests. The piano accompaniment starts in the second measure with a melody in the right hand and a bass line in the left hand. The right hand melody consists of eighth and quarter notes, while the left hand provides a steady bass line with some chords. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

The first vocal entry begins with the lyrics: "Three long nights, an' three long days, Je-sus walk-in' down de lane. In de morn-in' down de lane, In de morn-in' down de lane." The melody is in 4/4 time, featuring a mix of eighth and quarter notes. The piano accompaniment is in B-flat major, with the right hand playing chords and the left hand playing a simple bass line. Dynamics include *mp* (mezzo-piano) and *pp* (pianissimo).

The second vocal entry repeats the lyrics: "Three long nights, an' three long days, Je-sus walk-in' down de lane. In de morn-in' down de lane, In de morn-in' down de lane." The melody is identical to the first entry. The piano accompaniment is also identical. The section concludes with a double bar line and two first and second endings marked with brackets and numbers 1 and 2. The first ending leads back to the beginning of the vocal entry, and the second ending leads to the final chord.

Walk, Ma-ry, down de lane, — Walk, — Ma-ry, down de lane. —

mf *mp* *mf* *mp*

This system contains the first four measures of the song. The vocal line is in G major with a key signature of one flat (B-flat). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics are marked *mf* (measures 1 and 3) and *mp* (measures 2 and 4).

Walk, Ma-ry, down de lane, — Walk, — Ma-ry, down de lane. — down de lane. —

mf *mp* *mf* *mp* *mp*

This system contains measures 5 through 9. It includes a first ending bracket over measures 8 and 9, which leads back to the beginning of the phrase. Dynamics are marked *mf* (measures 5, 7, and 8) and *mp* (measures 6, 9, and the final measure).

Je - sus calls you, down de lane, — Je - sus calls you, down de lane, —
 In de heab' - n, down de lane, — In de heab' - n, down de lane, —
 'fraid no - bod - y, down de lane, — 'Fraid no - bod - y, down de lane, —

mf

This system contains measures 10 through 14. The lyrics are split across three lines. The piano accompaniment continues with the same eighth-note bass line and chordal texture. A *mf* dynamic is marked at the beginning of the system.

Je-sus calls you, down de lane, — Je-sus calls you, down de lane. —
 In de heab'-n, down de lane, — In de heab'-n, down de lane. I'm —
 'Fraid no-bod-y, down de lane, — 'Fraid no-bod-y, — down de lane.

The first system features a vocal melody in G major with a key signature of one flat (F major) and a common time signature. The lyrics are written below the staff. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The system ends with a double bar line and a repeat sign.

Walk, Ma-ry, down de lane, — Walk, — Ma-ry, down de lane, —

The second system continues the vocal melody. The piano accompaniment includes dynamic markings: *mf* (mezzo-forte) and *mp* (mezzo-piano). The system ends with a double bar line and a repeat sign.

Walk, Ma-ry, down de lane, — Walk, — Ma-ry, down de lane. — down de lane. —

The third system continues the vocal melody. The piano accompaniment includes dynamic markings: *mf* (mezzo-forte) and *mp* (mezzo-piano). The system ends with a double bar line and a repeat sign.

MY SHIP IS ON DE OCEAN

To Mr. Stanley Spiegelberg

Moderately Lively

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderately Lively'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *mf*, *mp*, *pp*, and *pp*. The lyrics are: 'My ship is on de o-ccean, My ship is on de o - cean, Po' sin - ner, fare - you - well. My sin - ner, fare - you - well. I'm go - in' a-way to see de good ol' Dan - iel, I'm go - in' a-way to go - in' a-way to see de weep - in' Ma - ry, I'm go - in' a-way to'. The score includes repeat signs and first/second endings for the final phrase.

My ship is on de o-ccean, My

ship is on de o - cean, My ship is on de o - cean, Po'

sin - ner, fare - you - well. My sin - ner, fare - you - well. I'm

go - in' a-way to see de good ol' Dan - iel, I'm go - in' a-way to
go - in' a-way to see de weep - in' Ma - ry, I'm go - in' a-way to

see my Lord, I'm go - in' a - way to see de good ol' Dan - iel, I'm
 see my Lord, I'm go - in' a - way to see de weep - in' Ma - ry, I'm

go - in' a - way to see my Lord. I'm
 go - in' a - way to see my Lord. Oh, my

ship is on de o - cean, My ship is on de o - cean, My

ship is on de o - cean, Po' sin - ner, fare-you-well. My sin - ner, fare-you-well.

TO SEE GOD'S BLEEDIN' LAM'

To Mr. H. L. Mencken

Moderately Slow

The first system of the musical score is in 4/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part begins with a mezzo-forte (*mf*) dynamic. The vocal line consists of a single whole note chord in the first measure, followed by rests.

The second system continues the piece. The vocal line has the lyrics "Want to go to hea-b'n, when I die, When I die, when I die;". The piano accompaniment starts with a mezzo-forte-pp (*mf-pp*) dynamic. The system concludes with a repeat sign.

The third system contains the final vocal line with the lyrics "Want to go to hea-b'n, when I die, To see God's bleed-in' Lam'. Lam'." The piano accompaniment features a first ending bracket over the final two measures. The system ends with a double bar line.

Ja- cob's lad - der_ deep an' long, deep an' long, deep an' long;
 See God's an - gel_ com-in' down, com - in' down, com-in' down;
 Com-in' down in a sheet of_ blood, sheet of_ blood, sheet of_ blood;
 Sheet of blood all_ min-gled wid fire, min-gled wid fire, min-gled wid fire;

Ja- cob's lad - der_ deep an' long,
 See God's an - gel_ com-in' down,
 Com-in' down in a sheet of_ blood, To see God's bleed-in' Lam'. Lam'.
 Sheet of blood all_ min-gled wid fire,

Den you raise yo' voice up higher, voice up higher, voice up higher,
 An' you jine dat heab'n-ly choir, heab'n-ly choir, heab'n-ly choir,

Den you raise yo' voice up higher,
 An' you jine dat heab'n-ly choir, To see God's bleed-in' Lam'. Lam'. Yes, I

want to go to hea-b'n when I die, when I die, when I die; Yes, I

want to go to hea-b'n when I die, To see God's bleed-in' Lam'.

MEMBERS, DON'T GIT WEARY

To the memory of Bert Williams

Moderately Slow (with solemn expression)

Mem-bers,

This system contains the first five measures of the piece. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a half note A4, and a whole note B4. The piano accompaniment (grand staff) starts with a mezzo-forte (mf) dynamic. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

don't git wear - y, Mem - bers, don't git

This system contains measures 6 through 10. The vocal line continues with a half note G4, a half note A4, a whole note B4, a half note G4, and a half note A4. The piano accompaniment features a mezzo-forte (mf) dynamic in the first measure, followed by a piano (pp) dynamic for the remainder of the system. The piano part consists of chords in the right hand and a bass line in the left hand.

wear - y, Mem - bers, don't git wea - ry, for de

This system contains measures 11 through 15. The vocal line continues with a half note G4, a half note A4, a whole note B4, a half note G4, and a half note A4. The piano accompaniment continues with chords in the right hand and a bass line in the left hand, maintaining the solemn expression.

1. 2.

works' mos' done. Mem - bers, done. O, keep yo'

lamp trim'd an' a - burn-in', Keep yo' lamp trim'd an' a - burn-in', Keep yo'

lamp trim'd an' a - burn-in' for de work's mos' done. I'm gwine down

to de rib-buh ob Jor - dan, O, yes, gwine to de rib-buh ob
 set at de wel - come ta - ble, O, yes, set at de wel - come
 feas' on de milk an' hon - ey, O, yes, feas' on de milk an'
 march wid de tall - es' an - gel, O, yes, march wid de tall - es'

Jor - dan, O, yes, gwine to de rib-buh ob Jor - dan, When my
 ta - ble, O, yes, set at de wel - come ta - ble, When my
 hon - ey, O, yes, fea - s' on de milk an' hon - ey, When my
 an - gel, O, yes, march wid de tall - es' an - gel, When my

1. 2.
 work is done. O, I'm gwine — Mem - bers,
 work is done. O, I'm gwine —
 work is done. I'm gwine - ter done.
 work is done.

don't git wea - ry, Mem - bers, don't git wea - ry, Mem - bers,
 don't git wea - ry, Mem - bers, don't git wea - ry, Mem - bers,
 don't git wea - ry, Mem - bers, don't git wea - ry, Mem - bers,
 don't git wea - ry, Mem - bers, don't git wea - ry, Mem - bers,

1. 2.
 don't git wea - ry for de work's mos' done. Mem - bers, done.
 don't git wea - ry for de work's mos' done. Mem - bers, done.
 don't git wea - ry for de work's mos' done. Mem - bers, done.
 don't git wea - ry for de work's mos' done. Mem - bers, done.

I THANK GOD I'M FREE AT LAS'

To Mr. Heywood Brown

Lively.

The musical score is written for voice and piano. It begins with a vocal line in treble clef, key of B-flat major, 2/4 time, marked 'Lively'. The vocal line starts with a rest, followed by the lyrics 'Free at las'_. The piano accompaniment is in grand staff (treble and bass clefs). The right hand features a lively melody with chords, starting with a mezzo-forte (*mf*) dynamic. The left hand provides a steady bass line. The score is divided into three systems. The first system shows the vocal line and piano accompaniment. The second system continues the vocal line with the lyrics 'free at las'_, 'I thank God I'm free at las'_, and 'Free at las'_. The piano accompaniment includes dynamic markings of *mf* and *mp*. The third system shows the vocal line with the lyrics 'free at las'_, 'I thank God I'm free at las'_, and 'free at las'_. The piano accompaniment includes a first ending (marked '1') and a second ending (marked '2'), both leading to a final cadence. The piano part concludes with a mezzo-piano (*mp*) dynamic.

Free at las'_

free at las'_ I thank God I'm free at las'_ Free at las'_

free at las'_ I thank God I'm free at las'_ free at las'_

Way down yonder in the graveyard walk, I thank God I'm free at las' _____
 On - a my knees when the light pass by, I thank God I'm free at las' _____
 Some o' dese morn - in's bright an' fair, I thank God I'm free at las' Gwine-ter

mf

Me an' my Je - sus gwineter meet an' talk, I thank God I'm free at las'
 Tho' my soul would - a rise an' fly, I thank God I'm free at las'
 meet my Je - sus in the middle of the air, I thank God I'm _____

free at las' Free at las' free at las' I thank God I'm free at las'

mf - mp

Free at las' free at las' I thank God I'm free at las' free at las'

mp

DE OL' SHEEP DONE KNOW DE ROAD

(DE YOUNG LAM'S MUS' FIN' DE WAY)

To Mr. and Mrs. John E. Nail

Moderato

Oh, de

ol' sheep done know de road, De ol' sheep done know de road, De

ol' sheep done know de road, De young lam's - mus' fin' de way. Oh, de fin' de way. Oh,

Repeat verses ad lib.

soon - a in de morn - in' — when I rise, De young lam's mus'
 broth - er aint you got yo' ac - counts all sealed, De young lam's mus'
 shout - a my — sis - ter for — you are free, De young lam's mus'
 real - ly do be - lieve wid — out a doubt, De young lam's mus'

fin' de way. Wid_ cros-ses an' trials_ on_ ev - 'ry side, De
fin' de way. You'd_ bet - ter go git 'em fore you leave dis fiel', De
fin' de way. For_ Christ_ has bought yo' lib - er - ty, De
fin' de way. Dat de Chris - tian has_ a_ right to shout, De

1 Repeat verses ad lib. 2

young lam's mus' fin' de way, My
young lam's mus' fin' de way, Oh,
young lam's mus' fin' de way, I
young lam's mus' fin' de way, Oh, de

ol' sheep done know de road, De ol' sheep done know de road, De ol' sheep done

1 2

know de road, De young lam's mus' fin' de way. Oh, de fin' de way.

DANIEL SAW DE STONE

To Mr. George Oppenheimer

Moderately Slow (with steady rhythm)

The musical score is written in 4/4 time and consists of three systems. The first system features a vocal line with a whole rest and a piano accompaniment starting with a *mf* dynamic. The second system contains the lyrics "Dan-iel saw de stone, Roll-in' _____ roll-in' Dan-iel saw de stone," with a piano accompaniment marked *mf-pp*. The third system contains the lyrics "Cut out de moun-tain wid-out hands. Cut out de moun-tain wid-out hands." and includes first and second endings, with a piano accompaniment marked *pp*.

Dan-iel saw de stone, Roll-in' _____ roll-in' Dan-iel saw de stone,

Cut out de moun-tain wid-out hands. Cut out de moun-tain wid-out hands.

Nev-ah saw such a man be-fo' Cut out de moun-tain wid-out hands._
 Dan-iel prayd in de li-ons den Cut out de moun-tain wid-out hands._
 Prayd an' prayd three times a day Cut out de moun-tain wid-out hands. To'

Preach-in' gos-pels to de pc' Cut out de moun-tain wid-out hands.
 Spite c' all dem wick-ed men, Cut out de moun-tain wid-out hands.
 Drive de dev-il far a-way, Cut out de moun-tain wid-out hands.

Dan-iel saw de stone, Roll-in', roll-in', Dan-iel saw de

stone, Cut out de moun-tain wid-out hands.

I KNOW DE LORD'S LAID HIS HANDS ON ME

To Mr. Langston Hughes

Lively

O, I know de Lord, — I know de Lord, —

I know de Lord's laid his hands on me; O, I know de Lord, —

I know de Lord, — I know de Lord's laid his hands on me. O, hands on me. Did

ev - er you see de like be - fo' — I know de Lord's laid his
 was - n't a dat a hap - py day, — I know de Lord's laid his
 seek — de Lord an' don't seek him right, — I know de Lord's laid his
 Lord — has done jes' what He said, — I know de Lord's laid his

hands on me; King Je - sus preach - in' to de po, —
 hands on me; When Je - sus washed my sins a way, —
 hands on me; Dey fool all day an' trifle all night, —
 hands on me; He's healed de sick an' raised de dead, —

I know de Lord's laid his hands on me. O, _____
 I know de Lord's laid his hands on me. Some _____
 I know de Lord's laid his hands on me. My _____ hands on me. O, _____

I know de Lord, — I know de Lord, — I know de Lord's laid his hands on me. O, —

I know de Lord, — I know de Lord, — I know de Lord's laid his hands on me. O hands on me.

OH, HEAR ME PRAYIN' (LORD, FEED MY LAM'S)

To Mr. Winold Reiss

Slowly

Lord, Oh, -

hear me pray - in - Lord, Oh, hear me pray - in' - Lord, Oh,

hear me pray - in' - I want to be more ho - ly ev - 'ry day. Oh,

ev - 'ry day. Like Pet - er. when you said to him, - Feed my sheep, Like
Pet - er when you said to him, I - build my church, Oh,
Jes - us when he said to me, I am de voice, Like

Pet-er when you said to him, Feed my sheep. Like Pet-er when you said to him,
 Pet-er when you said to him, Up - on dis rock. Oh, Pet-er when you said to him, De
 Jes-us when he said to me, - Ev - 'ry day. Like Jes-us when he said to me, Come

Feed — my lam's, Like Pet-er when you said to him, Feed my lam's. Oh,
 gates — of hell, Oh, Pet-er when you said to him, will nev - er shock. Like
 out de wil-der-ness, Like Jes-us when he said to me pre - - - pare de way. Oh,

Lord, Oh, hear me pray - in' Lord, Oh, hear me pray - in' Lord, Oh,

hear me pray - in', I want to be more ho - ly ev - 'ry day. Oh, ev - 'ry day.

LOOK-A HOW DEY DONE MY LORD

To Mr. Guy Johnson

Moderately Slow (with devout fervor)

Look-a how dey done my Lord, —
saw him when he rise an' fall, —
had to wear a thorn-y crown, —
licked— him wid vi - o - lence, —

Look-a how dey done my Lord, — Oh,
Saw him when he rise an' fall, — Dey
Had to wear a thorn-y crown, — He
Licked— him wid vi - o - lence, — Dey

look-a how dey done my Lord, — done my Lord, — done my Lord, —
saw him when he rise an' fall, — rise an' fall, — rise an' fall, —
had to wear a thorn-y crown, — thorn-y crown, — thorn-y crown, —
licked— him wid vi - o - lence, — vi - o lence, — vi - o - lence, —

Slowly

done my Lord, — done my Lord. — He nev-er said a mum-blin'
 rise an' fall, — rise an' fall. — Dey car-ry him to Cal - va -
 thorn-y crown, — thorn-y crown. — Dey car-ry him to Pi - late's
 vi - o - lence, — vi - o - lence. — An' den dey nailed him to de

Slowly

word, — Nev-er said a mum-blin' word, Nev-er said a mum-blin'
 ry, — Car-ry him to Cal - va - ry, Car-ry him to Cal - va -
 Hall, — Car-ry him to Pi - late's Hall, Car-ry him to Pi - late's
 tree, — Den dey nailed him to de tree, Den dey nailed him to de

word, — He nev-er said a mum-blin' word, — not a word, — not a word,
 ry, — Dey car-ry him to Cal - va - ry, — Cal - va - ry, — Cal - va - ry,
 Hall, — Dey car-ry him to Pi - late's Hall, — Pi - late's Hall, — Pi - late's Hall,
 tree, — Dey nailed him — to de tree, — to de tree, — to de tree, —

not a word, — not a word. — Dey tree, De
 Cal - va - ry, — Cal - va - ry. — He
 Pi - late's Hall, — Pi - late's Hall. — Dey
 to de tree, — to de

Slowly

Repeat for 1-2-3 4th Ending

blood it come - a twink - lin' down, — Blood it come - a twink - lin'
 Thom-as say I won't be - lieve, — Thom-as say I won't be -
 He said Thom-as see my han', — He said Thom-as see my
 He — bowd his head an' died, — He — bowd his head an'

down, — lieve, — han', — died, — Blood it come - a twink lin' down, — De
 Thom - as say I won't be lieve, —
 He said Thom - as see my han', —
 He — bowd his head an' died, —

blood it come - a twink - lin' down, — twink - lin' down, — twink - lin' down, —
 Thom-as say I won't be - lieve, — won't be - lieve, — won't be - lieve, —
 He said Thom-as see my han', — see my han', — see my han', —
 He — bowd his head an' died, — head an' died, — head an' died, —

Slowly
 twink - lin' down, — twink - lin' down. — — — — —
 won't be - lieve, — won't be - lieve. — — — — —
 see my han', — see my han'. — — — — —
 head an' died, — head an' — — — — — died. —

Slowly

DERE'S A HAN'WRITIN' ON DE WALL

To Mr. and Mrs. Percy Hammond

Moderately Slow

The musical score is written for voice and piano. It consists of four systems of music. The first system shows the beginning of the piece with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Moderately Slow'. The piano accompaniment starts with a mezzo-forte (mf) dynamic. The vocal line enters with the lyrics 'Dere's a han''. The second system continues the vocal line with 'writ-in' on de wall, ——— Dere's a han' writ-in' on de wall, ———'. The piano accompaniment features chords and moving lines in both hands. The third system has the vocal line singing 'Oh, won't you come an' read it, See what it say, Dere's a'. The piano accompaniment continues with harmonic support. The fourth system concludes the piece with the vocal line singing 'han' writ-in' on de wall. ——— Dere's a wall. ———'. The piano accompaniment ends with a mezzo-piano (mp) dynamic. The score includes various musical notations such as notes, rests, bar lines, and dynamic markings.

Dere's a han'

writ-in' on de wall, ——— Dere's a han' writ-in' on de wall, ———

Oh, won't you come an' read it, See what it say, Dere's a

han' writ-in' on de wall. ——— Dere's a wall. ———

mf Oh, Dan - iel, *mp* Dere's a han' writ - in' on de wall.

mf _ Who write _ de let' - er? *mp* Dere's a han' writ - in' on de wall.

mf _ God write _ de let' - er, *mp* Dere's a han' writ - in' on de wall.

mf _ Tell Oi' Neb-u - ca-nee-zah _ *3* dat he's weighed in de bal - ance an' foun'

want - in' Dere's. a han' writ - in' on de wall, ——— Dere's a

han' writ - in' on de wall, ——— Dere's — a han'

mp

writ - in' on de wall. ——— Oh, won't you come an' read it,

See what — it say, Dere's a han' writ - in' on de wall. ———

Slower

I FEEL LIKE MY TIME AIN'T LONG

To Mrs. Irita Van Doren

Moderato (with pathos)

The first system of musical notation features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The vocal line begins with a whole rest, followed by a half note G#4, a quarter note A4, and a half note B4. The piano accompaniment starts with a half note G#3, a quarter note A3, and a half note B3. The system concludes with a double bar line and a repeat sign. The lyrics "I feel like, — I" are written below the vocal staff.

I feel like, — I

The second system continues the vocal melody and piano accompaniment. The vocal line has a half note G#4, a quarter note A4, a half note B4, a quarter note C5, a half note B4, a quarter note A4, and a half note G#4. The piano accompaniment consists of a half note G#3, a quarter note A3, and a half note B3. The system ends with a double bar line and a repeat sign. The lyrics "feel like, Lord, — I feel like my time ain't long, — I" are written below the vocal staff.

feel like, Lord, — I feel like my time ain't long, — I

The third system continues the vocal melody and piano accompaniment. The vocal line has a half note G#4, a quarter note A4, a half note B4, a quarter note C5, a half note B4, a quarter note A4, and a half note G#4. The piano accompaniment consists of a half note G#3, a quarter note A3, and a half note B3. The system ends with a double bar line and a repeat sign. The lyrics "feel like, — I feel like, Lord, — I feel like my time ain't" are written below the vocal staff.

feel like, — I feel like, Lord, — I feel like my time ain't

The fourth system continues the vocal melody and piano accompaniment. The vocal line has a half note G#4, a quarter note A4, a half note B4, a quarter note C5, a half note B4, a quarter note A4, and a half note G#4. The piano accompaniment consists of a half note G#3, a quarter note A3, and a half note B3. The system ends with a double bar line and a repeat sign. The lyrics "long. — I long. — Went to de grave - yard de Some-times I'm up — an' some-Mind out, my broth-er, how you" are written below the vocal staff.

long. — I long. — Went to de grave - yard de
Some-times I'm up — an' some-
Mind out, my broth-er, how you

oth - er day, — I feel like my time ain't long, — I looked at de place, where my
 times I'm down, — I feel like my time ain't long, — An' some-times I'm al - mos' —
 walk de cross, — I feel like my time ain't long, — Yo' foot might slip — an' yo'

moth - er lay, — I feel like my time ain't long. — 1 2
 on - de groun' — I feel like my time ain't long. — I
 soul git los' — I feel like my time ain't long. —

feel like, — I feel like, Lord, I feel like my time ain't long; — I

mf-pp

feel like, — I feel like, Lord, I feel like my time ain't long. — I long. — 1 2

COME HERE LORD!

To Mr. Harry Block

Moderately Fast

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Moderately Fast'. The vocal line begins with a whole rest followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment starts with a fortissimo (fff) dynamic, featuring a series of chords and moving lines in both hands. The system concludes with a repeat sign and a final measure containing a half note G4 and a half note Bb4.

Come here, — Lord! —

The second system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics 'Come here, — Lord! — Come here, — Lord! — Sin - ner cry - in\''. The piano accompaniment continues with various chordal textures and melodic fragments. The system ends with a repeat sign and a final measure.

Come here, — Lord! — Come here, — Lord! — Sin - ner cry - in\'

The third system contains the final vocal melody and piano accompaniment. The vocal line includes the lyrics 'come here, Lord. come here, Lord. O lit - tle did I think He was so nigh, mourn — ers — if you will be - lieve, seek — God's face but don't seek right, sin - ner you had bet - ter pray,'. The piano accompaniment features a mezzo-piano (mp) dynamic and includes a section with sustained chords. The system concludes with a repeat sign and a final measure.

come here, Lord. come here, Lord. O lit - tle did I think He was so nigh,
mourn — ers — if you will be - lieve,
seek — God's face but don't seek right,
sin - ner you had bet - ter pray,

Sin-ner cry-in' come here, Lord. He spoke - an' He made me laugh an' cry,
 Sin-ner cry-in' come here, Lord. De grace - of - God you will re-ceive,
 Sin-ner cry-in' come here, Lord. Dey pray a litle by day an' none by night,
 Sin-ner cry-in' come here, Lord. For Sa - tan's 'round you ev - 'ry day,

Sin-ner cry-in' come here, Lord. O,
 Sin-ner cry-in' come here, Lord. Some come here, Lord. Come here, —
 Sin-ner cry-in' come here, Lord. O,
 Sin-ner cry-in'

Lord! — Come here, — Lord! — Come here, —

Lord! — Sin-ner cry-in' come here, Lord. come here, Lord.

HOL' DE WIN' DON'T LET IT BLOW

To Mr. and Mrs. Eugene Goossens

Moderately Lively

The musical score is written for voice and piano. It begins with a piano introduction in B-flat major, 4/4 time, marked 'Moderately Lively'. The piano part features a rhythmic pattern of eighth and sixteenth notes in the left hand and chords in the right hand, with dynamics ranging from *ff* to *mf-pp*. The voice part enters with the lyrics 'Hol' de win!'. The first system of the vocal melody is followed by a piano accompaniment. The second system of the vocal melody includes the lyrics 'Hol' de win! Hol' de win' don't let it blow;— Hol' de win!'. The third system of the vocal melody includes the lyrics 'Hol' de win!— Hol' de win' don't let it blow. let it blow.' and features a first and second ending. The fourth system of the vocal melody includes the lyrics 'Talk a - bout me jes' as much as you please, Hol' de win' don't You ask me why I kin shout-a so boi, Hol' de win' don't You ask me why I am al - ways so glad, Hol' de win' don't I'm gwine to hea - bn an' I'm gwine dere right, Hol' de win' don't'. The piano accompaniment for the fourth system is marked *mf* and features a simple harmonic accompaniment.

Hol' de win! Hol' de win' don't let it blow;— Hol' de win!

Hol' de win!— Hol' de win' don't let it blow. let it blow.

Talk a - bout me jes' as much as you please, Hol' de win' don't
 You ask me why I kin shout-a so boi, Hol' de win' don't
 You ask me why I am al - ways so glad, Hol' de win' don't
 I'm gwine to hea - bn an' I'm gwine dere right, Hol' de win' don't

let it blow; — De more you talk I'm gwine-ter ben' my knees,
 let it blow; — De love of Je - sus sho' is in my soul,
 let it blow; — De dev - il missed de soul he tho't he had,
 let it blow; — I'm gwine to hea - bn all - a dressed in white,

Hol' de win' don't let it blow. 1 2
 Hol' de win' don't let it blow. let it blow. Hol' de win'!
 Hol' de win' don't let it blow.
 Hol' de win' don't

Hol' de win'! Hol' de win' don't let it blow; — Hol' de win'!

Hol' de win'! — Hol' de win' don't let it blow. 1 2 let it blow.

WALK TOGETHER CHILDREN

To Dr. W. E. Burghardt DuBois

Moderato (with a steady swing)

The musical score is written for voice and piano. It begins with a vocal line in 4/4 time, marked 'Moderato (with a steady swing)'. The piano accompaniment starts with a forte (*ff*) dynamic, featuring a steady eighth-note bass line and chords in the right hand. The tempo and mood are indicated by the tempo marking and the 'swing' instruction.

The lyrics are as follows:

Walk to-gether chil-dren,
Sing to-gether chil-dren,

Don't you get — wea-ry, Walk to-gether chil-dren, Don't you get
Don't you get — wea-ry, Sing to-gether chil-dren, Don't you get

wea-ry. Oh, talk to-gether chil-dren, Don't you get — wea-ry, there's a
wea-ry. Oh, shout to-gether chil-dren, Don't you get — wea-ry, there's a

great camp - meet-ing in the Prom-ised Land. Oh,
great camp - meet-ing in the Prom-ised Land. Gwine-ter

The score includes dynamic markings such as *ff*, *mf*, *mp*, and *sfz*, and articulation marks like accents and slurs. The piano part features a consistent eighth-note bass line throughout.

mourn and nev - er tire;

Mourn and nev - er tire.

Mourn and nev - er tire; There's a

great camp - meet - ing in the Prom-ised Land. Gwine-ter Land. Oh,

get you rea - dy chil - dren, Don't you get — wea - ry,

Get you rea - dy chil - dren, Don't you get wea - ry. We'll

en - ter there, Oh, chil - dren, Don't you get — wea - ry, there's a

great camp - meet - ing in the Prom-ised Land.

HUMBLE YO'SELF DE BELL DONE RING

To my Coadjutor—Taylor Gordon

Moderately Lively

Live-a

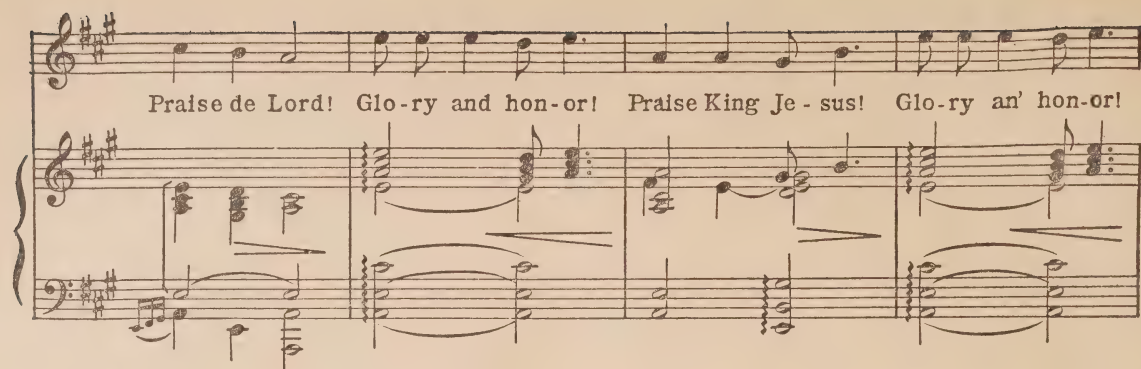
The musical score is written for voice and piano. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Moderately Lively'. The score consists of four systems of music.

System 1: The vocal line begins with a whole rest, followed by a half note G#4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a *mf* dynamic, featuring chords in the right hand and a single note in the left hand.

System 2: The vocal line has the lyrics "hum-ble, hum-ble, Lord; Humble yo'self, de bell done ring. Live-a". The piano accompaniment continues with similar chords.

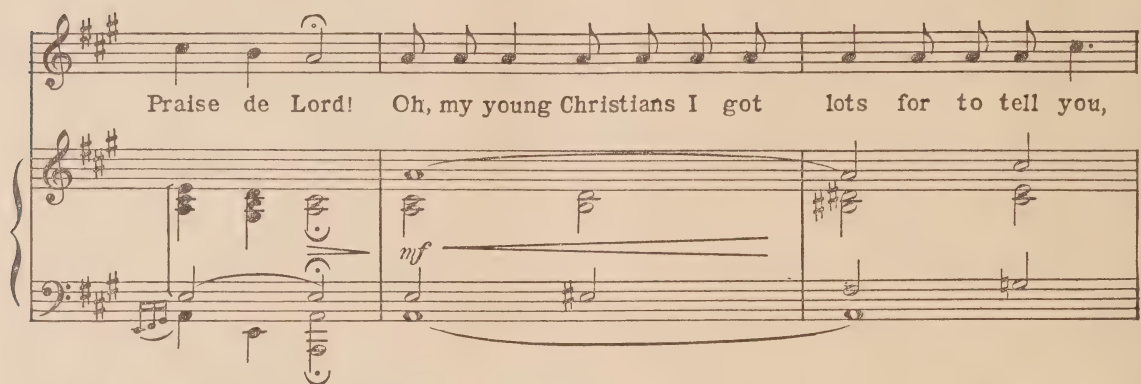
System 3: The vocal line repeats the lyrics "hum-ble, hum-ble, Lord; Humble yo'self, de bell done ring. Live-a". The piano accompaniment includes a first ending bracket over the final two measures.

System 4: The vocal line begins with a second ending bracket marked with a '2' over the first measure, followed by the lyrics "bell done ring. Glo-ry an' hon-or! Praise King Je-sus! Glo-ry an' hon-or!". The piano accompaniment features sustained chords in the right hand and a single note in the left hand, with a *mf* dynamic.



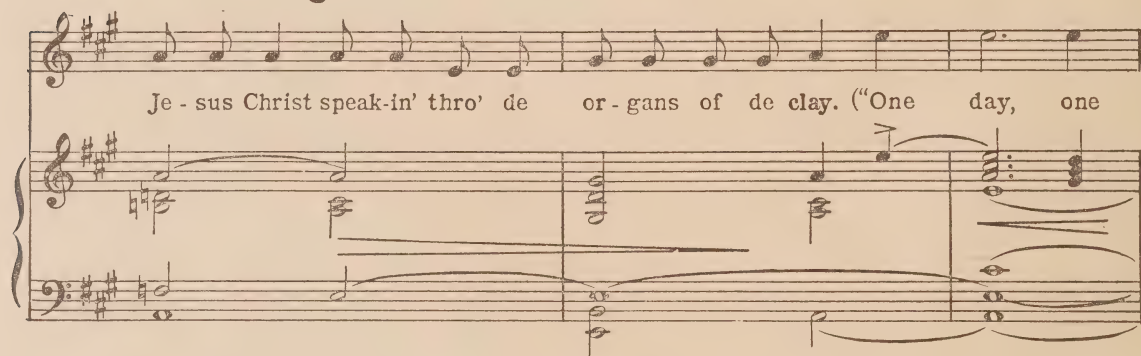
Praise de Lord! Glo-ry and hon-or! Praise King Je - sus! Glo-ry an' hon-or!

This system features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the vocal line.



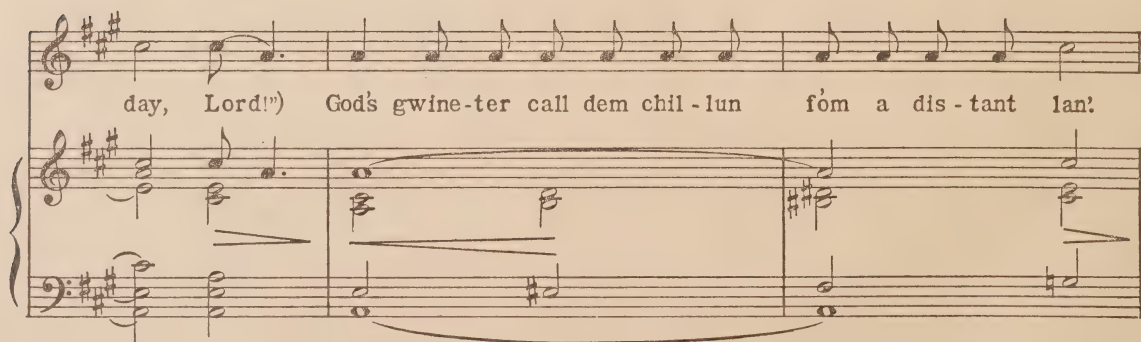
Praise de Lord! Oh, my young Christians I got lots for to tell you,

This system continues the vocal melody and piano accompaniment. The piano part includes a mezzo-forte (*mf*) dynamic marking. The lyrics are written below the vocal line.



Je - sus Christ speak-in' thro' de or - gans of de clay. ("One day, one

This system continues the vocal melody and piano accompaniment. The lyrics are written below the vocal line.



day, Lord!") God's gwine-ter call dem chil-lun f'om a dis-tant lan'.

This system concludes the vocal melody and piano accompaniment. The lyrics are written below the vocal line.

Tomb-stones a-crackin' graves a-bust-in' Hell an' de sea am gwine-ter give up de dead.

False pre-ten-der wears sheep cloth-in' on his back, In his heart he's like a

rav - in' wolf. — ("Judge ye not, brother") For ye shall be

judged false pre-ten-der git-tin' in de Chris-tian band. Glo-ry an' hon-or!

Praise King Je - sus! Glo - ry an' hon - or! Praise de Lord. Glo - ry an' hon - or!

Praise King Je - sus! Glo - ry an' hon - or! Praise de Lord. Watch dat sun how

stea - dy he run, - Don't let him catch you wid yo' work un - done. Watch dat sun how

stea - dy he run, - Don't let him catch you wid yo' work un - done. Glo - ry an' hon - or!

Praise King Je - sus! Glo - ry an' hon - or! Praise de Lord.

Glo - ry an' hon - or! Praise King Je - sus! Glo - ry an' hon - or! Praise de Lord.

Ev - er see such a man as God? He gave up his son, for to come an' die;—

Gave up his son, for to come an' die, — jus' to save my soul from a burn-in' fire.

See God 'n' you see God 'n' you see God in de morn-in', He'll come a-rid-in' on de

mf

line of time.— De fire'll be fall-in', He'll be call-in'

Slowly

mp

“Come to judg-a-ment come!” Live-a hum-ble,— hum-ble,— Lord!

Little Slower *Lively*

mf *Little Slower* *Lively* *mf*

Hum-ble yo'self, de bell done ring; Live-a hum-ble,— hum-ble,— Lord!

Hum-ble yo'self, de bell done ring. Glo-ry an' hon-or, Praise King Je-sus!

Glo-ry an' hon-or! Praise de Lord. Glo-ry an' hon-or! Praise King Je-sus!

Glo-ry an' honor! Praise de Lord. Live a hum-ble, hum-ble, Lord! Humble yo'self, de

bell done ring; Live a hum-ble, hum-ble, Lord! Humble yo'self, de bell done ring.

Slower

pp *Softer und softer by degrees* *ppp* *Slower*

